

# Architecture

## MINNESOTA



## *Honor Awards*

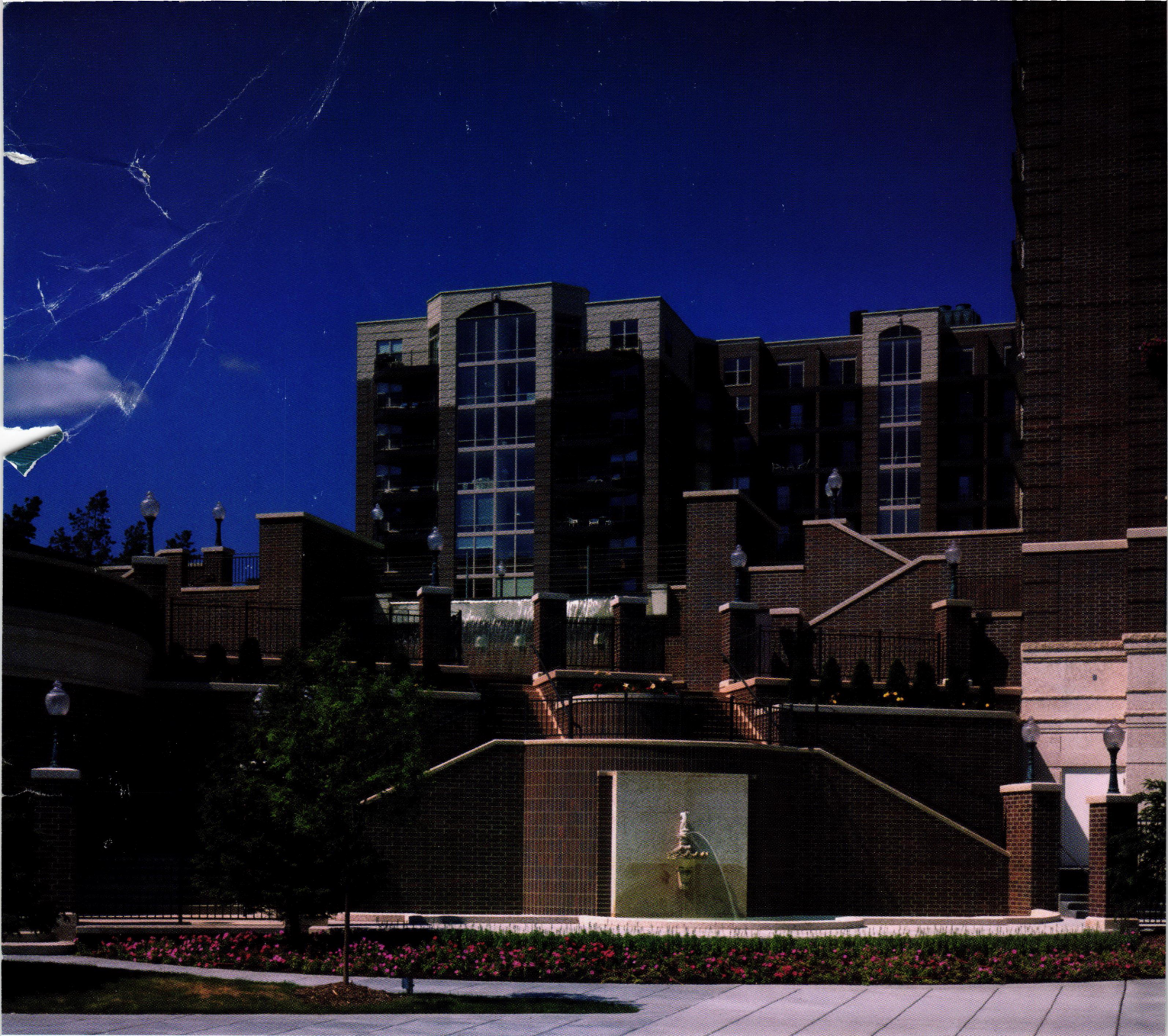
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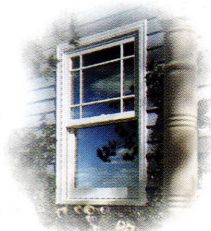




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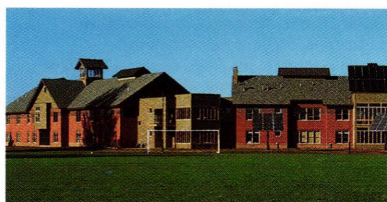
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# Oakum, Hokum and Gleepsite

Everything put together falls apart sooner or later.

—Cloutier's Law of Fabrication

By Bill Beyer, FAIA

Predictably, the earth and everything on it move in modest but essential ways known to those who build. The air gets hot; it gets cold. Wet and dry. Building parts grow and shrink, stressing connections. The long and short of it is that small temperature and moisture changes can heave large buildings askew. And gravity gravely tugs at spans, suggesting sags to any structure old enough to vote. The outrageous cantilevers of first-year architectural students (legacies of Frank Lloyd Wright's Fallingwater and its ethereal floating balconies) are met with inevitable hoots about skyhooks. When architects reach for their dreams, the physical world is sometimes inadequate to meet them.

The need to plug holes, defy gravity and bridge gaps is as old as the need for human shelter. Any day now there should be archaeological evidence of weather stripping on cave doors. Wattle and daub certainly required occasional re-daubing. Unseemly leaks on early wooden ships were caulked with oakum—old rope teased apart, soaked in tar and pounded into every seam. On contemporary structures, extra posts at beam midspans are occasionally embarrassing afterthoughts.

While doing building inspections at a YMCA camp on the Gunflint Trail in northern Minnesota, I accompanied the site manager and chair of the Facilities Committee in examining the effects of freeze and thaw on several of the camp's 70-year-old log buildings. Perched on concrete piers that are, in turn, perched on protruding rocks or sunk in sandy soil or floating on inconvenient muck, the log structures have shifted unevenly. Doors and windows don't quite fit their frames and floors tip. Chimneys pull away from rafters and roofing, allowing squirrels and pine martens easy access.

John Meyer, our extraordinary structural engineer for the camp project, remembered an even more extraordinary building material—Gleepsite—which would do whatever was asked of it. He first encountered the stuff late one night in 1951 in a back room at the Thorshov and Cerny architectural firm. But the product was probably born long before that, as a fail-safe for the architects and engineers who first lost sleep while on deadline. When the details wouldn't quite work out, Gleepsite was an easy answer.

When I jokingly suggested that the site manager procure a 55-gallon drum of Gleepsite, he recalled a similar magic material imagined by his Norwegian carpenter uncle, called "long putty." But the most magic material of all is love of a place or a building, and daily attentiveness to its care and maintenance. The site manager knows this, and has worked many hours to coax aged building parts into contact and compliance, knowing full well they will wander again. The daily human touch sets and maintains the tone for the ages.

Before the ersatz millennium turned, a couple of University of Minnesota scientists were amusing themselves with the Periodic Table of the Elements. From the metallic elements yttrium and potassium, they theorized a new molecule:  $Y_2K$ . The University's trusty supercomputer verified that these two elements could actually be joined in that magical 2:1 ratio. The scientists also noted that whenever two metals are combined, the resulting material properties will be unpredictable.

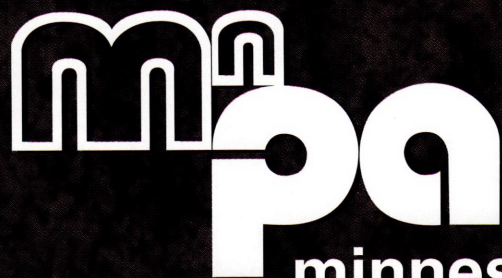
In a millennial reverie, I dreamed that the theoretical "potasso-di-tyttrium" actually was the long-lost Gleepsite. The substance resisted moisture absorption and dimensional change. As a concrete additive, it insured that sidewalks remained tenaciously connected to front-door stoops. As an alloy of steel, it induced fire resistance. As a roofing material, it resisted solar degradation and retained its youthful resilience. Added to glass, it tripled the insulating properties and rendered the surfaces self-cleaning.

Equally good in tension and compression, Gleepsite was pliable enough to fill the many hard-to-fill holes that are the inevitable byproducts of the construction process. It might have been actually alive, a malleable mold or friendly fungus programmable to the needs of ever-tighter buildings. Or maybe it incorporated GPS (Gleedal Positioning System) technology, remembering exactly where the drawings had told it to be and faithfully remaining there in perpetuity. Cantilevers became can-ilevers.

I eventually snapped out of it and realized that if Gleepsite actually existed, we architects would be out of work. Buildings would last forever and if, by chance, a problem did arise, any yahoo could safely recommend, "Just lob two glops of the Gleep at 'er and call me in the morning."

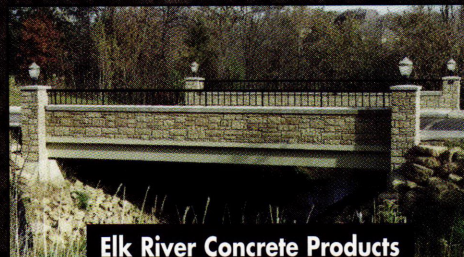


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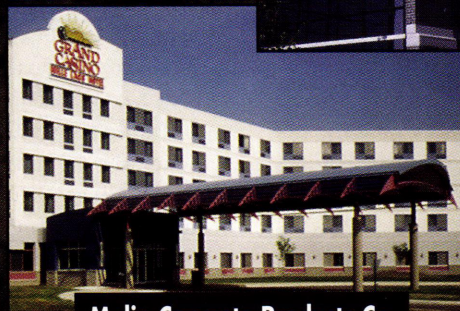
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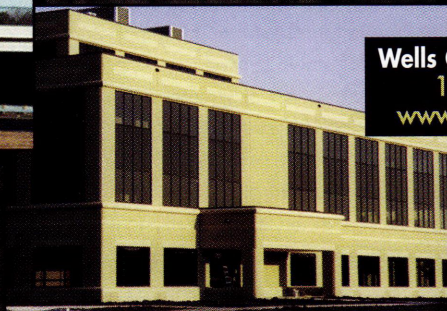
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## Excelsior Fruit Growers Association Building

### Excelsior, Minnesota

By Robert Roscoe



ROBERT ROSCOE

*Finding new uses for such structures as the Excelsior Fruit Growers Association Building requires that we think beyond notions of preservation in a purely historic context.*

In the late years of the 19th century, many farmers in western Hennepin County grew fruit to supplement their main agricultural enterprises. In 1900, a few dozen area farmers organized the Excelsior Fruit Growers Association as a voluntary cooperative organization that could market berries, apples and plums more efficiently than could individual growers.

Ten years later the association built a warehouse a few blocks from downtown Excelsior alongside railroad trackage that gave direct access to Minneapolis. A few years after that the building was enlarged to accommodate the cooperative's economic growth. In 1930, bountiful raspberry harvests led to a quarter-million dollars in sales. By then the cooperative was collaborating with the University of Minnesota to develop experimental growing methods.

By the 1960s, the fruit-growers group had decreased to a few active members. The association's eventual demise resulted from the rapid development of

long-distance shipping, mass production and marketing, as well as suburban expansion that displaced fruit trees and farmhouses with ornamental shrubs and tract housing.

Today, the wood-framed fruit warehouse, having suffered many years of abandonment and disrepair, may soon be surrounded by a new office park. A former owner of

the Excelsior Fruit Growers Association Building sold off most of the open space once belonging to the property—an area that will become part of the new development. For the new owner, the lack of adequate parking is an issue that will severely hamper any possibility of the warehouse's reuse.

The building's white-painted, lap-sided walls and straightforward gable roofs present an unadorned and unself-conscious presence to the street. Multipaned, double-hung windows and large sliding loading doors faced with lap siding are among the characteristics that make this structure similar to the agricultural buildings on nearby farms that once served the warehouse. Inside the building, an office area is fully clad with beaded paneling and other interior walls are lined with boards spaced a half-inch apart to allow ventilation throughout the fruit-storage areas. A large cider press once used for cider and vinegar processing sits on a now-vacant floor.

The building was only partially

heated, due to the cooperative's seasonal operation and the need to keep produce cool. Rudimentary electrical and lighting systems likewise served the building's minimal requirements. Though not constructed in accordance with today's criteria for "green" architecture, the Excelsior Fruit Growers Association Building demonstrates how local economies once operated with much less impact on the environment. During this bygone era "buy local" was mainstream, not the alternative food-purchasing option it is today.

Beyond its once-significant role in the local agricultural economy, the Excelsior Fruit Growers Association Building represents the notion that much of our older building stock was designed and constructed within the material and energy parameters of local economics. Finding new uses for these once-productive economic vessels requires that we think beyond notions of preservation in a purely historic context.

We need to consider the value of buildings that can become part of "smart growth"—an orientation that includes recycling forms and materials in order to retain natural resources and the "embodied energy" with which older structures were built. Likewise, in many cases, less material is needed to rehab these structures than would be required to build anew.

Is it too farfetched to muse that every old wooden structure built with slow-growth timber that gets razed is a future lost opportunity? Isn't that disregard for history akin to discarding the amphorae found in ancient Greek ships raised from the bottom of the sea?



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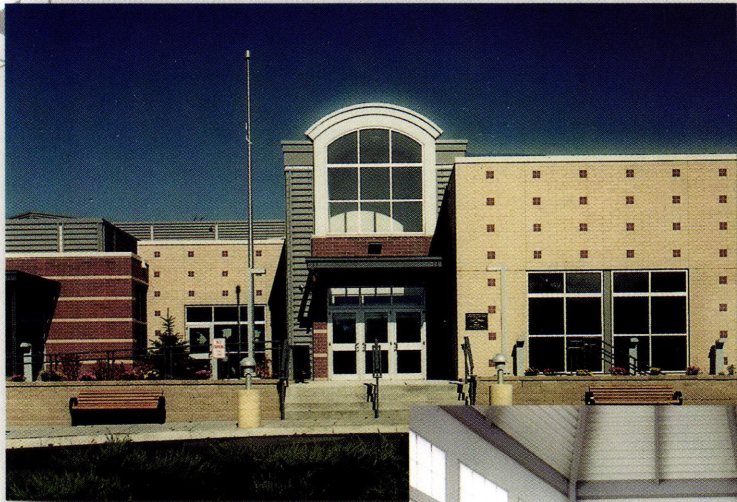
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## Calendar

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Star Wars:  
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Drawing the Future:  
Design Drawings for the  
1939 New York World's Fair  
Weisman Art Museum  
Through April 30

With its theme "Building the World of Tomorrow," the 1939 World's Fair left an indelible impression, which is explored through the 40 original drawings included in this exhibition. (612) 625-9494.

AIA 2000 National  
Convention  
Pennsylvania Convention  
Center, Philadelphia  
May 4–6

The theme of this year's national convention is "New Century—New Vision: Livable Communities for America's Future." (202) 626-7395.

## Landscape Medallions

IN COMMEMORATION OF ITS CENTENNIAL, the American Society of Landscape Architects has awarded "Centennial Medallions" to 632 sites throughout the United States, six of which are in Minnesota. The medallions symbolize landscape architecture's rich history and the importance of well-designed public spaces in American life. The six winners in Minnesota, chosen by the Minnesota Chapter of the American Society of Landscape Architects, are: the Duluth Urban Interstate Highway 35 Lake Superior Lake Front Projects in Duluth, German Park in New Ulm, Minnehaha Park in Minneapolis, Peavey Plaza in Minneapolis, Como Park in St. Paul and Mears Park in St. Paul.

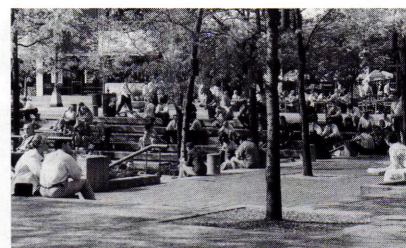
In addition, as part of ASLA's "100 Parks, 100 Years" project—a national effort to revitalize 100 new and existing parks and open spaces—landscape architects in every state have selected two projects on which to work. In Minnesota, those projects are the Tabitha Memory Care Garden at Regina Retirement Center in Hastings, and the improvement of water quality and public amenities along Bassett Creek in north Minneapolis.



Mears Park, St. Paul

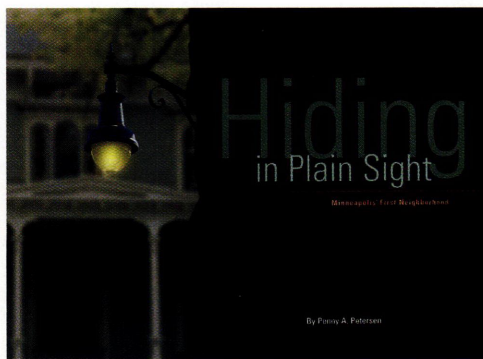


Minnehaha Park, Mpls.



Peavey Plaza, Mpls.

## Hot Off the Presses



THE ORIGINS OF THE TOWN OF ST. ANTHONY, and its transformation into the Marcy-Holmes neighborhood and St. Anthony business district along the east bank of the Mississippi River, is the topic of *Hiding in Plain Sight: Minneapolis' First Neighborhood*. Written by Penny A. Peterson, a long-time resident of Marcy-Holmes, the book details the rise of the lumber- and flour-milling industries, and describes the historic houses, churches and commercial buildings that are woven into the fabric of today's neighborhood. The book is also a primer of predominant architectural styles found in the area and includes several self-guided walking tours. Published by the Marcy-Holmes Neighborhood Revitalization Program, the book is available by calling (612) 379-3814.

## Hostel Takeover



THE MINNESOTA HISTORICAL SOCIETY has requested proposals for the design and construction of the proposed Fort Snelling International Hostel. The project would include renovation of the current cavalry-barracks building, adjacent to Historic Fort Snelling in St. Paul, into the Midwest's largest hostel. When completed, the facility would provide low-cost overnight accommodations to more than 20,000 overnight guests annually, function as a welcome center for visitors from around the globe, include classroom and meeting space for schools and the community, and provide bike rental to encourage and support trail use.



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DON F. WONG

## Linda McCracken-Hunt, AIA

AIA Minnesota's  
new president is  
intent on changing  
the legislative,  
communications and  
public-relations  
landscape of  
Minnesota architects

**F**or this millennium year, AIA Minnesota elected its first woman president since Elizabeth Close, who served in 1983. While Linda McCracken-Hunt believes the profession includes many talented woman architects and having one at the helm is not unusual, she congratulates AIA Minnesota on its progressive decision to show its commitment to diversity through her election.

But that's where such remarks stop, because McCracken-Hunt's agenda is far from gender-based. Boosting the profession's perennially misrepresented and misunderstood pub-

lic presence, at the legislature and in the media, tops her priority list. She's equally emphatic about tackling issues of information sharing in the electronic age, strengthening professional bonds with the University of Minnesota's College of Architecture and Landscape Architecture, and creating productive partnerships between architects and other professionals.

A graduate of CALA with degrees in architecture and environmental design, McCracken-Hunt is currently earning her Master of Public Affairs at the Humphrey Institute while working as principal of her own firm, Studio Five Architects, Inc., Minneapolis. Her professional ties with the University are strong. Her firm is currently designing swing space for CALA while the department's new building is under construction.

In the 1990s, McCracken-Hunt served as University architect/director, overseeing the planning and design of more than \$300 million in projects; as director of project development, she directed project activity on

multiple campuses; as senior architect/project manager, she acted as owner's representative for more than \$100 million in project activity. During her tenure at the University, she received two AIA Minnesota Presidential Citations for her work there, and an Award of Merit from the Association of University Architects in recognition of her contributions.

In addition, McCracken-Hunt has worked at such firms as Ankeny, Kell and Associates, St. Paul; Architectural Alliance, Minneapolis; Cuninghame Architects, Minneapolis; and Brown, Daltas and Associates, Rome, Italy.

*Architecture Minnesota* talked with McCracken-Hunt about her background, her priorities for AIA Minnesota this year, and the ongoing need for the architectural profession to be better-recognized as a resource in the public and private sectors.

### What are the most valuable lessons your education and experience have taught you to date?

One thing I think is unique to my career path is my involvement in the public sector, which gives me important perspective on the role of architects, the value of architecture and being an architect. I spent many years as an owner and thinking as an owner; hiring architects, and dealing with issues owners face throughout the design and construction process. So I am keenly aware of the impor-

tance of architects and how critical it is that we better demonstrate our value. For instance, facilities-management people have a hard time understanding that architects are good problem solvers. As a rule, people don't understand what the value of an architect is.

### How will that insight influence your tenure as AIA Minnesota president?

What is unique about this year is it is a bonding year at the legislature. Every two years the State allocates funds toward design and construction. With our current situation of yet another surplus in our State's coffers, we have another opportunity to have a successful bonding year. The situation gets very political. Many legislators look at bonding years as opportunities to make a difference and do things in capital investment they couldn't otherwise do.

I'm hoping we can strengthen our organizational presence and lobbying at the legislature, to become a better-recognized resource for legislators and to make sure that any legislation that occurs that may have an impact on us is to our best advantage. Being proactive instead of reactive. This is an arena I'm familiar with, having been at the University of Minnesota. So this is one role I see myself playing early in the year.

### What else do you hope to accomplish during your presidency?

There are four things I want to focus on. One is government affairs; working with legislation, government officials and advocacy for the profession. Second is strengthening AIA Minnesota's public-relations and communications plan, so that the media celebrates the value of architects and architecture. This year, for example, under the grassroots leadership of Michael Schrock and AIA Minnesota's public-relations committee, various writers are producing stories about Minnesota's architects and architecture to be broadcast on Minnesota Public Radio. We need to

*Continued on page 50*



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# GUIDING GREEN ARCHITECTURE

By Todd Willmert

THE MINNESOTA  
SUSTAINABLE  
DESIGN GUIDE  
HELPS ARCHITECTS LESSEN  
THE ENVIRONMENTAL  
IMPACT OF THEIR BUILDINGS

The United Nations defines sustainability as "meeting the needs of the present without compromising the needs of future generations to meet [present] needs." The statement is a widely adopted standard in discussions of "green" architectural issues, but leaves unsaid how architects and their clients are to grapple with the theme. The recently unveiled "Minnesota Sustainable Design Guide" takes the first step in defining "sustainable" architecture for this region.

tee on the Environment—Hennepin County set out to develop a sustainable-design guide for its office and institutional buildings.

Sustainability has only recently moved to the forefront of architectural discussions, with the concept's application to architecture still being defined. Because buildings consume so many resources and so much energy, they are not readily thought of as "sustainable." The Guide illustrates how architects and clients can envision the environmental consequences of their projects and institute measures to lessen a building's environmental impact. With precedents and concepts for sustainable buildings rapidly emerging, the Guide's Internet base is the appropriate medium, as it allows frequent updates and links to other Web resources as they become available.

Within the Guide, energy, water, waste, materials and other design issues are considered within five design phases: pre-design, design, construction, occupancy and "next-use." Specific information—reference materials, contract or specification language, and case studies—provides concrete means to address sustainable principles. Waste, for instance, can be reduced through modular design, as well as tackled during construction through a waste-management plan.

Incorporating "flexibility" or "design for disassembly" into plans for a new building means that the structure can be easily adapted to serve new needs, or its materials can be reused when it is renovated or razed. By addressing sustainability with an expansive view—i.e., throughout a building's concept, design and

useful life—the Guide encourages deeper understanding of architecture's environmental impact while outlining strategies for more sustainable design.

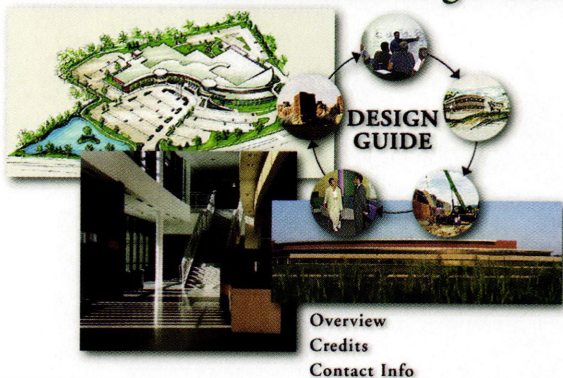
Consider how Guide principles inform Architectural Alliance's Hennepin County Public Works Facility in Medina (see *Architecture Minnesota*, March/April, 1999). Outside the facility, native plantings and wetland preservation address environmental concerns. Energy efficiency and extensive daylighting are implemented within the facility.

As project architect Peter Schroeder notes, "Sensitive siting and energy concerns are issues that we always try to address as elements of good design. But Greg Karr, Hennepin County project manager, prodded us to address other issues where we had less awareness." For instance, the County pushed for a higher integration of sustainable materials. "Virtually all building components contain a percentage of post-industrial or post-consumer waste," Schroeder adds.

Over a third of the United States's energy supply is used for the construction and operation of buildings, generating 33 percent of CO<sub>2</sub> emissions and 50 percent of CFC production. The energy crisis and the ecological movement of the 1960s and '70s brought attention to these issues. Today, however, there is little awareness of a building's "embodied" energy; the energy used to make a product, from the gathering of raw materials to the product's manufacture, shipping and installation.

Building materials that have recycled content typically embody

## Minnesota Sustainable Design Guide



The dynamic homepage of the Minnesota Sustainable Design Guide welcomes visitors into the Internet-based document.

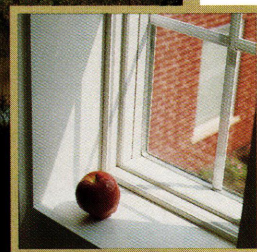
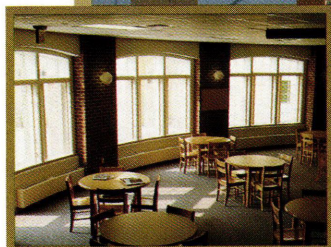
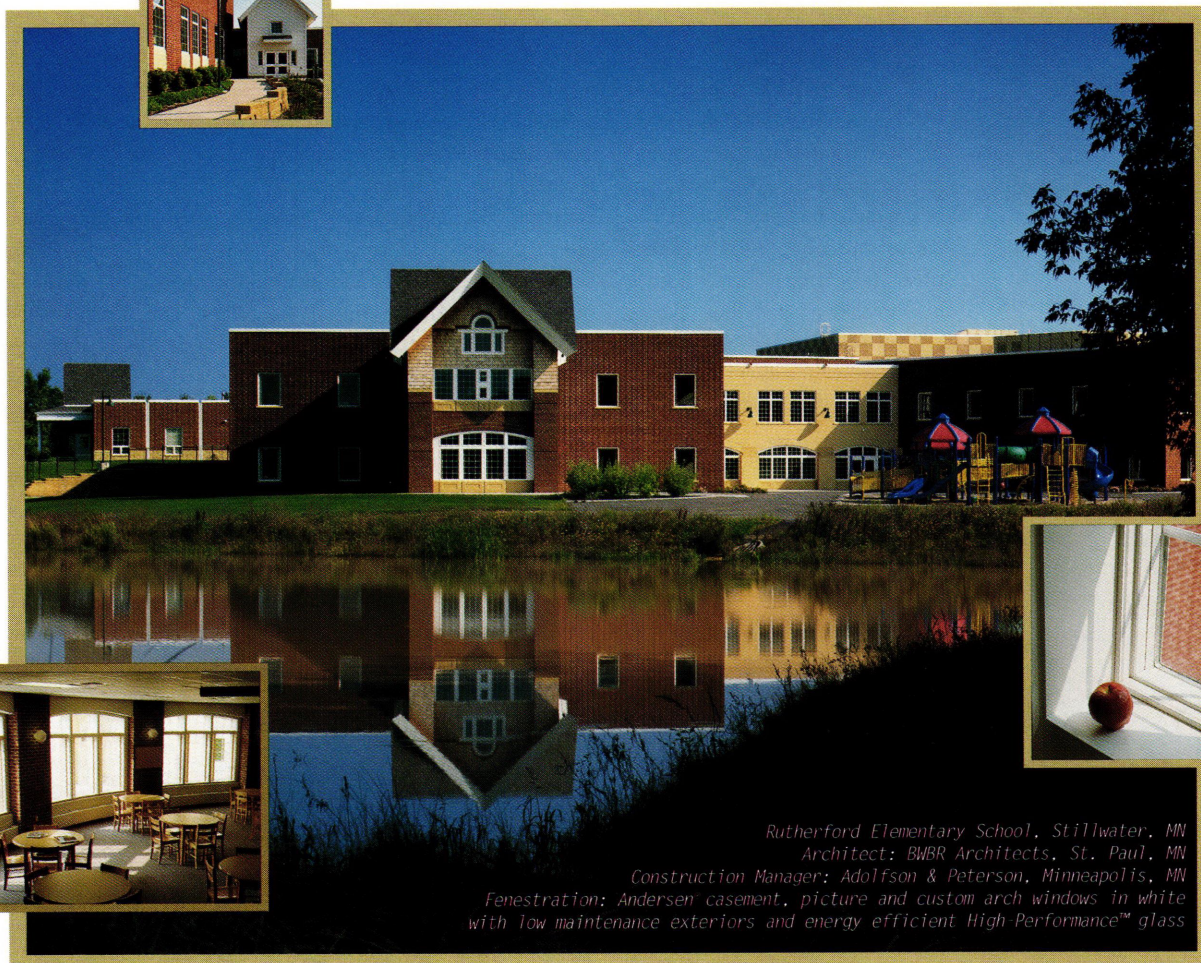
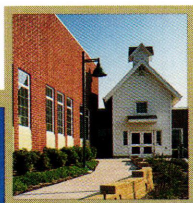
The Guide is available only via the Internet at [www.sustainabledesignguide.umn.edu](http://www.sustainabledesignguide.umn.edu). It has been in development since 1997, when Hennepin County, led by Richard Strong of the Property Management Department, initiated a program to ensure that the department's annual \$30 million facilities budget was spent on more sustainable projects. Working with a multidisciplinary team—including John Carmody and Mary Guzowski from the University of Minnesota's College of Architecture and Landscape Architecture; Christine Hammer, formerly with Hellmuth, Obata + Kassabaum Inc., San Francisco; and the AIA Minnesota Commit-

*Continued on page 54*



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# Interdisciplinary Design

*The most successful built environments—architects and landscape architects agree—are those on which the two disciplines have collaborated fully*

By Constance Gray

Imagine the Palace of Versailles without its luscious grounds and formal gardens, or the island of Manhattan minus the oasis of Central Park. Consider what downtown Washington D.C. would look like without the powerful sweep created by Capitol Mall. For that matter, picture Minneapolis without its famous Chain of Lakes, or St. Paul without its meandering greenbelts and Como Park. Hard to do, isn't it?

All of these projects began with a master plan that, from the very first pen stroke, would succeed only if the building architecture and landscape architecture were joined in an intense and lively partnership. That all of these projects did and continue to work, even though at least a century or more has passed since their inception, points to the value and necessity of buildings and landscape working hand in glove to create one brilliant whole.

So why, even today, do landscape architects maintain that their contributions to a project sometimes are undervalued or misunderstood? One reason is strain on the proverbial bottom line. "The first priority for owners usually is the building," according to Bruce Cornwall, principal, Bentz/Thompson/Rietow, Inc., Minneapolis. "If the budget gets tight, the building needs will start to supersede the site needs. The landscaping is the first thing that will get cut. The decision will be made to not do as many trees or to leave out a retaining wall."

"There is a perception," Cornwall adds, "that the land-

scaping will take care of itself. People still think they can landscape. They think it's just tree planting or putting in some bushes." Landscape architect Shane Coen, Coen + Stumpf + Associates, Inc., Minneapolis, notes that, "It may be that the term 'landscape' is misleading because it implies a two-dimensional, decorative effect achieved through ornamental planting."

The role of landscape architects is actually much broader. Scale, building orientation, social and ecological considerations of the site, topography and geography all fall within the professional domain of landscape architects, and not only on such projects as parks or greenways, where the landscaping is the foremost consideration. The perspectives of landscape architects are also integral on sites where the building dominates. "Landscape architecture is largely about how you tie spaces together," according to Bob Close, principal, Close Landscape Architecture, St. Paul.

Confusion over who is in charge also can cause architects and landscape architects to be at odds with one another. It's not always clear what is landscape and what is building. Is a covered sidewalk part of the building? Is a park gazebo a landscaping element? This sort of overlap can lead to turf wars and ego conflicts. "There is often an artificial line drawn between building and site," Close says, "and that causes an innate tension between the two domains."

The conflict, in part, may simply be attributed to the fact that the two types of architects seem to have brains that are wired differently. "There tends to be a desire on the part of the architect to think of a building as an object," says Dave Dimond, principal, The Leonard Parker Associates, Architects, Inc., Minneapolis. "It's very easy to be focused on the quality of that object and forget that the building sits within a space."

A bit more forcefully, Coen states that architects sometimes fail to recognize that "space is more than a sculpted void where a built mass is inserted. Landscape architecture offers a distinct analytic method that recognizes space as a system, as opposed to a vacuum for object placement." Close offers another point of view. Landscape architects work with movement through space, not with objects in space, he says: "Our work is similar to choreography."

"As landscape architects," Coen continues, "we need to be less apologetic and more articulate about the importance of the work we do. This way, architects' understanding of form and space, and landscape architects' understanding of process and characteristics of space, can continue to inform each other."

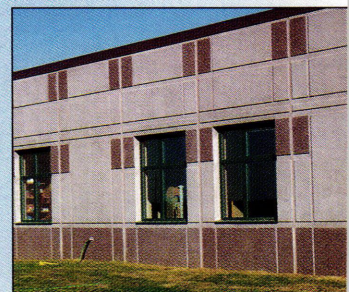
Still, many practitioners of both disciplines find that the tension between landscape architects and building architects is a thing of the past. They no longer see much separation between the two fields.

*Continued on page 54*



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# Creative Renewal

The comment was insightful; the audience amused and appreciative. Last November, after the 1999 AIA Minnesota Honor Awards were announced at the annual convention, Minneapolis architect Thomas Hodne proclaimed: That a man who is credited with creating the tallest building in the world could give an architectural prize to a sauna showed how architects are putting humanity back into architecture—and it was about time. Indeed, the award-winning projects demonstrated freshness, innovation and a humane sensibility on the part of Minnesota architects, as well as the jurors' spirited decision making.

The architect and juror to whom Hodne was referring is native St. Paulite, Bill Pedersen. His New York firm, Kohn Pedersen Fox, has designed the monolithic, sky-high World Financial Center in Shanghai. The squat (by comparison), colorful, culturally resonant sauna of which Hodne spoke was renovated by architect David Salmela with artist and owner Peter Kerze. The sauna was one of eight projects given Honor Awards by Pedersen, Lawrence Speck, dean, University of Texas School of Architecture, and Cheryl McAfee, Charles S. McAfee Architects and Planners, Atlanta (see *Architecture Minnesota*, January/February 2000).

A common thread among the 1999 Honor Awards is a sense of renewal, especially in the other award-winning projects featured in this issue: a worn-out '70s bank transformed into a vital museum; an office building that translates strict '60s modernism into a new-century work hub; and a development whose houses respect and recast an architectural heritage. Each of the projects awarded, the jurors argued, demonstrated the architect's concerns with designing for real people. The projects are "wonderful buildings in which people live and work every day," Speck summarized, adding that they "enhance people's experience of the physical and natural world."

Neither style nor technique were lost in the process. The architects paid "a craftsmanlike attention to detail," Speck said. "From each detail through to the big picture, the intent was carried out completely and thoroughly." Pedersen emphasized that "size didn't matter" in selecting the award-winning projects: "It had to do with thought process and execution. Restrained, disciplined projects immediately stood out." When the jurors were asked if they detected a regional style in the submissions, McAfee praised "the thread of creativity" demonstrated by Minnesota architects "that spans the state and the globe."

Speck agreed, commenting on "the incredible range of design character in the community" and the ability of Minnesota architects to "make magic out of circumstances." He suggested that "there's a momentum gathering in this community that's somewhat resistant to trends and fashions, and is the result of this place. [The architecture here] has separated itself from what's current, which has allowed for a depth of feeling to emerge." Inherent to this complex, laudatory portrait of an architectural community is a sense of regeneration.

The theme of renewal that pervades the 1999 Honor Awards isn't limited to projects. In an serendipitous twist, Meyer, Scherer & Rockcastle, Ltd., whose principals epitomize the sort of rigor, expression, inspiration and humanity the jurors praised in the projects, also earned AIA Minnesota's 1999 Firm of the Year Award. As you'll read in this issue, the firm guides itself by such principles as integrity, mutual enrichment, innovation, respect, responsibility and joy. The firm is intent, as the principals say, "on ensuring that our practice continues to strive for quality, creativity and self-renewal."

Renewal, as explored in these pages, extends to the unbuilt world. The Landscape Arboretum's Spring Peeper Meadow is a wetland-restoration model for architects and landscape architects across the country. In Wisconsin's upper reaches, Northland College's new residence hall combines sustainable architecture, natural landscapes and eco-studies in dynamic synergy.

Perhaps the perfect metaphor for this issue is the series of Minnehaha Creek bridges painted by architect Victor Gilbertson. These often understated structures—spanning land and water, time and place, architecture and nature—are rendered with the same creativity, discipline and humanity as the projects selected by the jurors.

It's simple, really. Renewal itself is a bridge over which all must pass when the task is revitalizing a practice or an aesthetic, landscape or structure, sensibility or self.

Camille LeFevre





PETER KERZE

*Jackson Meadow, a sustainable-housing development located in Marine on St. Croix (above and top), uses the cluster model of housing to create the close-knit feel of a rural village while preserving vast tracts of open space.*





PETER KERZE



#### LEGEND

1. Trail Connection to State Park and Village of Marine Park
2. Village of Marine Park
3. Sanitary & Stormwater Wetlands
4. Central Open Space
5. High Point
6. Open Agricultural Land
7. Green Play Spaces
8. Wellhouse & Workshop
9. Blue Heron Lane
10. Conservation Easement Land
11. "The Hollow"

The result is an inspiring new neighborhood within Marine that also preserves a sense of place, and introduces a pattern book of architecture that the Honor Awards jurors said, "has an extraordinary richness of expression [and] creates wonderful connections to the traditions of Scandinavian heritage and Marine on St. Croix."

"The challenge with the Jackson Meadow project was to complement Marine, yet translate the village structure and systems into a modern design proposal that connects settlement to the landscape," says Jon Stumpf. "In studying Marine and the potential of extending it as a precedent, we noted that the existing architecture, landscape and infrastructure evolved as an incremental response to place."

As a result, Jackson Meadow's housing and street patterns are derived from existing models in Marine, and the development is organized topographically with neighborhoods oriented toward a central green. In lieu of typical suburban streets, each neighborhood block shares a pedestrian way located between the fronts of houses. Recognizing that the shortest distance between two places is usually the footpath trod into the ground by walkers, the plan connects Jackson to Marine by walkways, and a loop road links a series of neighborhoods and pedestrian corridors around the central green.

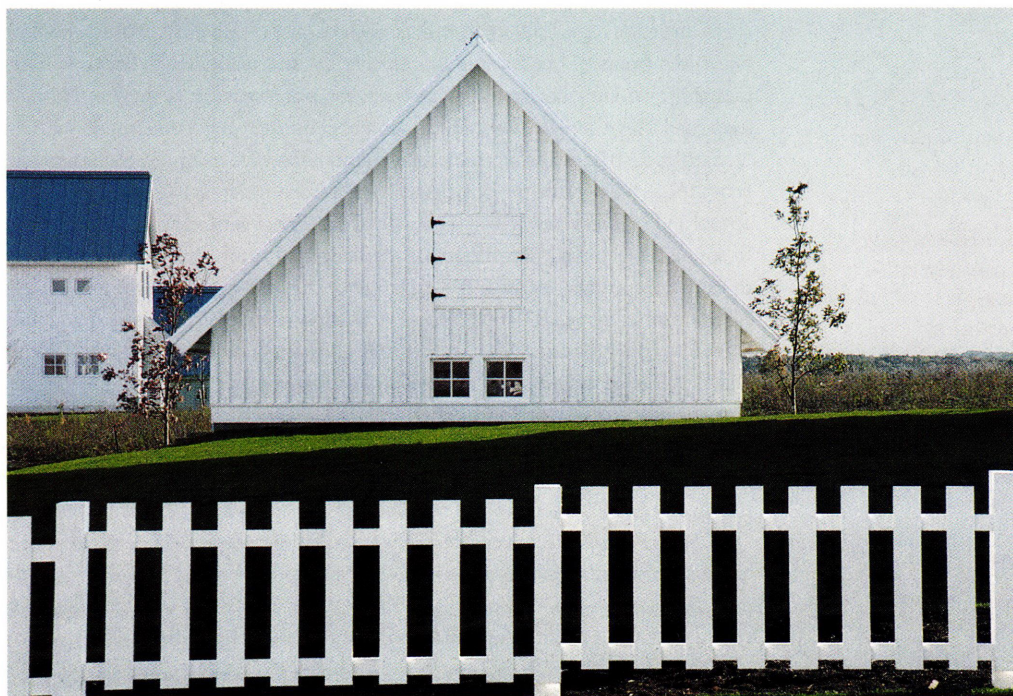
Each pedestrian way also connects with more than five miles of walking and cross-country ski trails. From these trails, residents of Jackson Meadow are within a 10-minute walk to the local elementary school and Marine's downtown. The trails also connect with adjacent William O'Brien State Park.

In addition, Jackson Meadow is surrounded by more than 190 acres of open land protected through conservation easements established by the developers, Marine and the Minnesota Land Trust. Part of that 190 acres is "The Hollow," a 53-acre parcel of upland prairie purchased by Marine with a grant from the Minnesota Department of Natural Resources and a donation from the developers.

At the heart of Jackson Meadow is the cluster model of housing, which emulates the closely knit structure of historic villages like Marine. Salmela generated Jackson Meadow's first design concept based on Marine's neighborhood grid and the organic lines of the St. Croix River. In Jackson Meadow, Salmela adapted this pattern using a similar grid of closely connected homes on the upland and a loop of homes surrounding the large, open, low-lying space.

A program called Density Transfer—the sale of one parcel's development rights to the owner of another parcel, allowing more development on the second parcel while reducing or preventing development on the original one—enabled the clustering of a greater number of houses on smaller lots, thus maximizing the amount of preserved open land.









PETER KERZE

*Jackson Meadow's dwellings, with their metal roofs, wood siding, front porches and picket fences (opposite and above), provide a sense of human scale in the transition of private yard to public space.*

Working on site, Coen + Stumpf created a layout of lots, roads and trails, which they refined over time as they analyzed topography and natural resources. After that, the design team worked closely with citizen groups, and the Marine Planning Commission and City Council to reduce road widths, minimize setbacks and create more modest-size residences.

To promote ecologically sensitive residential development, Jackson Meadow includes some unique infrastructure. The construction of communal wetlands, which remove up to 95 percent of pollutants from wastewater before it enters the infiltration area, are used in place of conventional individual septic systems. Stormwater runoff is reduced through narrower road widths, shorter driveways and mowed (rather than paved) pedestrian surfaces. To enhance the existing natural surroundings, the only plantings allowed at the residences are native trees, shrubs and herbaceous plants.

To reinforce a strong sense of human community and connectedness, Salmela designed a pattern book of structures—houses, garages, studios—based on Marine's architectural heritage of early colonial buildings later influenced by Scandinavian immigrants. This pattern book has been incorporated into a set of architectural guidelines. While houses are custom-fit for each client, all architectural plans must be approved by Jackson Meadow's Design and Development Team.

The materials (such as metal roofs and wood siding), colors and finishes recommended in the architectural guidelines maintain the distinctive character of Marine. Individual dwellings with front porches, picket fences, detached garages, detached screen porches and courtyards provide a sense of human scale in the transition from private yard to public space.

Ten houses have been completed or are under construction at this time; seven are in the design stage and are scheduled for construction this spring. "The ultimate measure of success will be the long-term social integration of Jackson Meadow with old Marine," Salmela says. "All our design decisions were based on that goal. At this point, the few families that have moved into Jackson Meadow have become the concept's strongest proponents and devoted citizens of Marine."

The jurors had high praise for Jackson Meadow, arguing that the project is "100 times better than much of the New Urbanist stuff being done today." They hoped Jackson Meadow would serve as a model for future growth around the country, from suburban developments to urban-infill projects. Finally, the jurors lauded the project for its "enormous creativity," for a "discipline that goes from the large to the small gesture," and for its "strong sense of connection, which is not saccharine, but has tremendous resonance, integrity and authenticity."



#### Honor Award

Jackson Meadow

Marine on St. Croix, Minn.

Salmela Architect, Duluth

Coen + Stumpf + Associates, Minneapolis





*The Bassett Creek Building on the General Mills campus in Golden Valley, sited next to Bassett Creek and adjacent woodlands (above, below and opposite), sheathes a dynamic corporate hub in a restrained modernist exterior.*





# General Mills Bassett Creek Building



## Modest Modernism

**T**he order was a modest office building, but the program was filled with challenging criteria. The client, General Mills, needed a new structure on its Golden Valley campus to house 400 employees. . . and the building had to be constructed within a speculative office budget, with tradition-breaking spaces that foster informal interaction and collaboration rather than individual tasks, and with a respectful nod toward the campus's world-reknowned 1959 Skidmore Owings & Merrill headquarters. Finally, the building had to be completed within a year.

"The design concept became the key to meeting all these criteria within the 11-month time frame," says Tim Carl, associate vice president and project designer, Hammel Green and Abrahamson, Inc., Minneapolis. The result is a dynamic corporate hub contained within a modest modernist skin that the Honor Awards jurors called a "nicely composed and well-controlled building with an outstanding understanding of site and changing corporate needs."

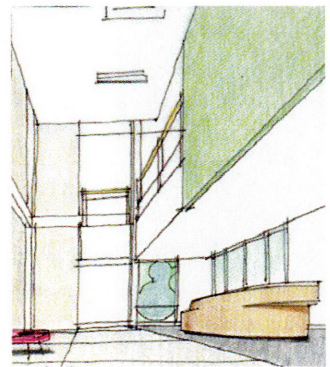
The 2-story, 110,000-square-foot structure consists of a glass office building flanked by two masonry supports that house the lobby, restrooms, cafeteria, conference rooms and mechanical space. Carl credits principal Loren Ahles for the idea of placing the functional blocks at the building's perimeter, allowing HGA to create a clear, open office plan equipped with a flexible infrastructure to accommodate General Mills's evolving work processes.

"The primary goal of the facility is to provide office space for assembling and reconfiguring work teams, while testing such new workplace concepts as telecommuting and virtual officing," Carl says. "Like most midcentury offices, General Mills's original space was pretty rigid. They really pushed us to get more playful inside the new building."

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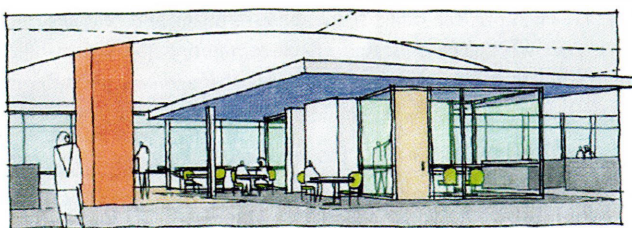
CAMILLE LEFEVRE



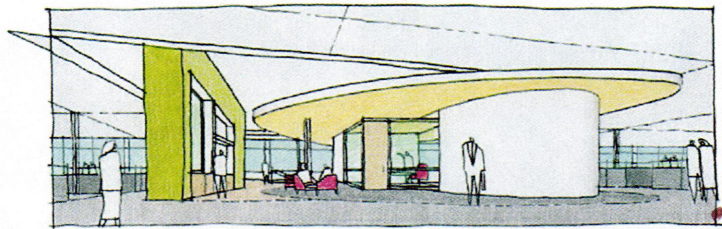


TIMOTHY HURSELEY

The building's interior includes a spacious lobby (above), intimate conference rooms with views to the nearby woods (below), and a playful juxtaposition of color, shape and light in informal employee gathering spaces (opposite).







The open office plan allows employees to interact in informal environments, with conference rooms, enclaves and sitting areas offering a range of work settings. The juxtaposition of such design elements as colorful rectangles, ovals, semicircles and squares contributes to employee conviviality. Seating in the common areas includes bright, upholstered versions of vintage schoolroom desks, and coffee bars are conveniently located nearby. Super-logos of General Mills brand names and the giant Betty Crocker red-spoon icon designate corridors.

The building's ceiling height and clear-vision glass allow natural light to flood the interior. Because the building is sited at the wooded, creek-side edge of the campus on General Mills Boulevard, the curtain wall also maximizes views to Bassett Creek and woods to the south and west, as well as the golf course to the east. In addition, an arrangement of open stairs and communal spaces located on the four sides of the office promotes movement and interaction throughout the building.

The Honor Awards jurors praised the General Mills Bassett Creek Building for being "well-sited in a mature landscape" and for its "beautiful window wall with a nice transition from glass to stone." Moreover, the jurors cited the design's savvy translation of '60s corporate modernism into a complementary structure "that generates an extremely inventive plan with an internal aspect that's dynamic."

"A nice combination of swish high-style corporate and industrial in a new office building," the jurors concluded. "This looks like a place we'd like to work and that's what it's all about."



#### **Honor Award**

**General Mills Bassett Creek Building**

**Golden Valley, Minn.**

**Hammel Green and Abrahamson, Inc., Minneapolis**



# Dubuque Museum of Art



*In the evenings, the Dubuque Museum of Art is a luminous presence for visitors and passersby in historic downtown Dubuque (above). Formerly a '70s bank, the building was renovated into a welcoming museum for the community (opposite).*





DON F. WONG

## Urban Conversion

**T**he location—a picturesque corner in downtown Dubuque, Iowa, across from the city's Washington Park, which hosts such cultural activities as fairs, concerts and the annual Dubuque Fest—was perfect for a museum. So when the 1974 office/bank building on the site became available, the Dubuque Museum of Art decided to rehabilitate the dark, closed-in, tired structure for its new home. The challenge was how to transform the uninviting building into a sun-lit, spacious, welcoming museum for the small community.

The Dubuque Museum called on the team of Joan Soranno (designer) and John Cook (project architect), vice presidents, Hammel Green and Abrahamson, Inc., Minneapolis, who are well-known for their museum work. Completed in August 1999, the Dubuque Museum renovation posed many design problems, Soranno says. "As much as we would have liked to have exploded the box, we couldn't," she explains. "So we gutted the interior, and inserted dynamic lines and curves and elements into the interior spaces. And we focused on detailing and connections between spaces."

The 3-story, 12,500-square-foot structure takes full advantage of its prominent setting. "Dubuque is a fascinating town with lots of historic structures," Soranno says. "But because it's part of the diversity of the urban fabric, a building with more of a modern expression fits well with the historic character of the city. And the scale of the museum building is well-suited to its context."

To open up the museum to the park, the neighborhood and passersby, the architects replaced the building's south and east exterior facades with large, clear curtain walls (framed in anodized aluminum) that present a welcoming street presence. In addition, a large section of the second floor was removed to create the transparent, 2-story lobby with views of the park. The existing bank drive-through on the north side of the building was converted into a loading dock and service area.

On the lowest level of the museum are an education classroom and collections' storage. The first floor includes a small education gallery, museum store, administrative offices and the light-filled lobby. Adjacent to the upper lobby on the second floor are the galleries for the permanent collection and temporary exhibits.

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**CAMILLE LEFEVRE**





American Blue & Orange Bank  
Sales Gallery





DON F. WONG

*A large section of the building's second floor was removed to create the 2-story lobby (opposite). Elsewhere in the building, the architects created dynamic lines and curves to animate the interior spaces (above and below).*

Structural modifications expanded the gallery ceiling heights to 10' in some areas, which is still somewhat low, Soranno says. "But the Dubuque collection is fairly small and focuses on an exquisite collection of small-scale works by Grant Wood. So the modifications work." Skylights were also altered to increase daylight throughout the interior.

Finally, all the mechanical and electrical systems were upgraded to provide temperature and humidity control throughout the museum, and a new vapor barrier was installed in all of the exterior walls. In phase two of the project, a new wing will be added to the west of the existing museum with expanded loading-dock facilities to the north.

The Honor Awards jurors were excited by the program's "challenge of translating a '70s building to a '90s museum," they said. The jurors commented that the "circulation patterns were well done," and that the architects "opened up the ceiling and fenestration nicely" and dealt with lighting challenges well by using the skylights and the curtain wall. As a result, the jurors said, "what was heavy ambience was transformed into clean detail."

The jurors also commented on how the design fosters a relationship between the building entry and the existing red-brick walks (and red-brick historic houses beyond), the park and the crosswalks. But moreover, the jurors were impressed at how the architects "turned a cranky '70s building into a nicely improved, really decent museum."



**Honor Award**

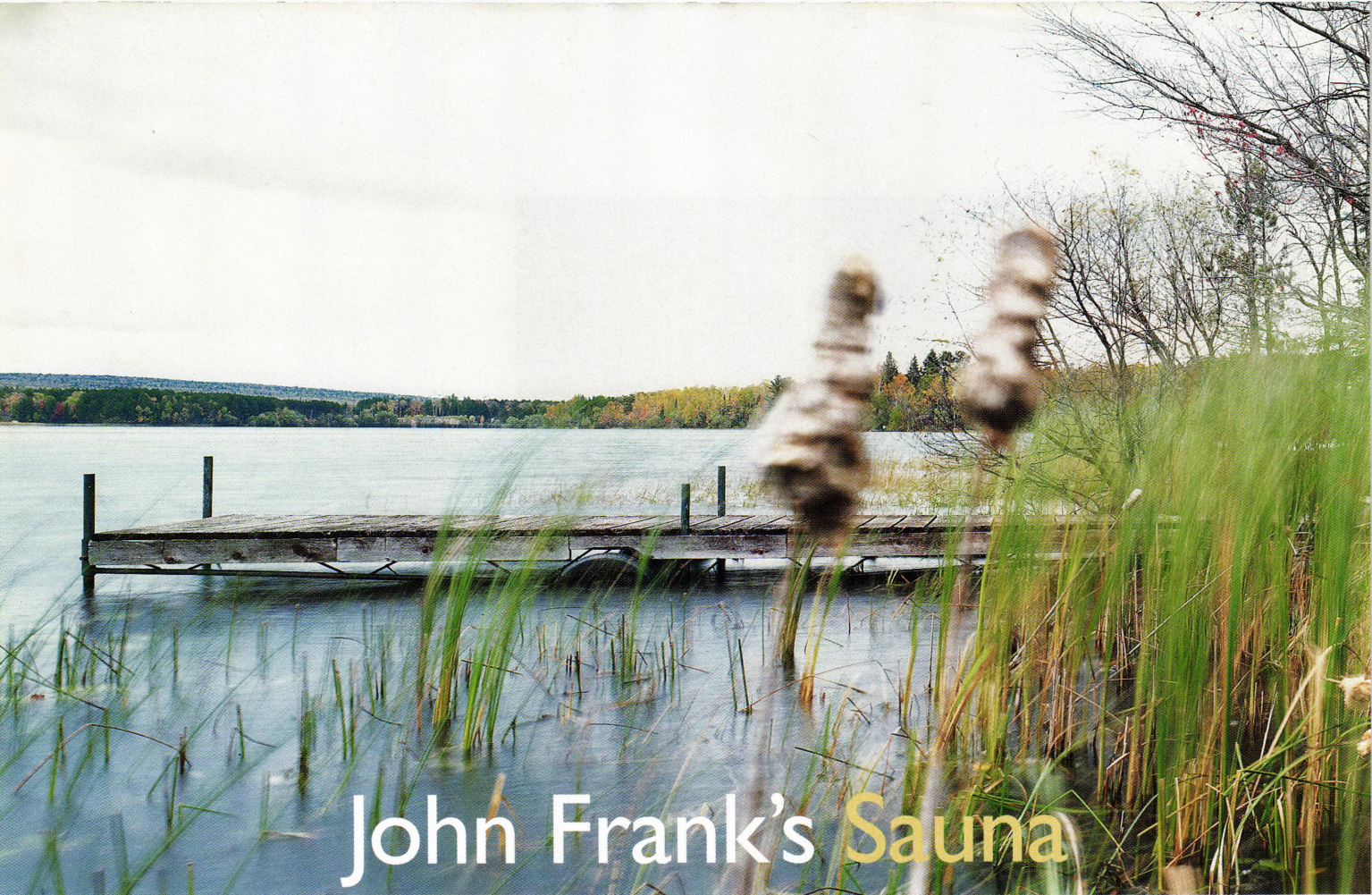
**Dubuque Museum of Art**

**Dubuque, Iowa**

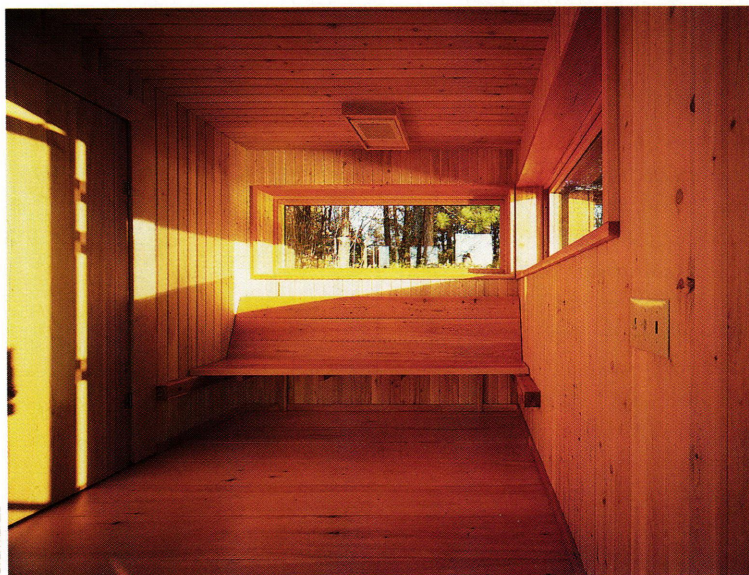
**Hammel Green and Abrahamson, Inc., Minneapolis**







# John Frank's Sauna



PETER KERZE

*This renovated sauna features wide-board siding painted in a vibrant color palette (top). The small structure's beautiful wood interior includes a bench that folds down into a platform bed (above). The Honor Awards jurors were taken with the old-fashioned pump (right).*







## Wild Plunge

In 1979, photographer and colorist Peter Kerze engaged David Salmela, Salmela Architect, Duluth, to design a cabin on his wooded property. More recently, Kerze's neighbor, John Frank, sold his adjoining property to the artist. Once again, Kerze enlisted Salmela to help redo the sauna.

"The project was not difficult in that Peter had the concept in mind from the start and from there the collaboration was revived," Salmela says. For Kerze, collaboration was essential. Stressing the importance of artists and architects working together toward common goals, Kerze says, "the sauna was an outgrowth of both of our ideas."

Before the duo started on the project, the sauna suffered a sagging roof, small aluminum windows and plywood siding. The renovation upgrades the roof and includes new windows that open the interiors to views of the woods. Wide-board siding painted in a vibrant color palette complements the wild lakeside setting while making an aesthetic statement for its owner.

The romance of a sauna in the woods is a northern Minnesota and Scandinavian tradition treated here with "surprising color" that reflects "a spirit of joyfulness," the Honor Awards jurors commented. The new sauna also has a boardwalk stretching from its front door to the lake. Design details within the small building's beautiful, wood interior include a built-in bench that flattens into a platform bed.

"This tiny sauna was nicely remade into an object to love," the jurors concluded. "It may be a little project, but every single move seems just right."



**Honor Award**

**John Frank's Sauna**

**Eveleth, Minn.**

**Salmela Architect, Duluth**

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CAMILLE LEFEVRE



# RENEWABLE PRACTICE

By Joel Hoekstra



Meyer, Scherer & Rockcastle won  
AIA Minnesota's 1999 Firm of the Year Award,  
but don't expect the firm or its principals  
to rest on those laurels





Each Monday at 7:30 a.m., while the rest of America suspiciously eyes the start of another work week, the principals of Meyer, Scherer and Rockcastle, Ltd., gather at a café in Minneapolis's Warehouse District for an hour of discussion.

The three architects are as different as their breakfast orders—French toast, a bowl of oatmeal, the Tex-Mex special—but the meetings reinforce their collective values, reminding Tom Meyer, Jeff Scherer and Garth Rockcastle why they founded an architectural firm nearly two decades ago.

"That breakfast meeting is kind of sacred," Meyer says. "The three of us are not often around at the same time anymore. We're traveling or caught up in meetings. Our Monday-morning gathering is a more regular example of the constant renewal we're always striving for."

Words like "renewal" and "revitalization" pepper the principals' conversations, despite the firm's growing reputation, a roster of choice commissions, write-ups in *Architectural Record* and the *New York Times*, and winning AIA Minnesota's 1999 Firm of the Year Award. They fear becoming "static." Contentment, it seems, too easily couples with complacency.

A sampling of the firm's long list of projects reaffirms the notion that MS&R is forever shifting forms and reassessing approaches: a design facility for furniture maker Herman Miller, Inc., inspired by American rural vernacular; a sleek, urban living space for philanthropists John and Sage Cowles; a pedestrian bridge of iron fretwork in Chanhassen; a North Woods cabin (a 1999 AIA Minnesota Honor Award winner), a restoration of the U.S. Senate Library at the United States Capitol, a library in Las Vegas, and the Bakken Museum's remodel and addition.

The 65-person firm is currently at work on the Open Book literary-arts center on Washington Avenue in Minneapolis and recently won a commission to design the University of Minnesota's new Studio Arts building.

The story behind the formation of MS&R, like all too many creation legends, is short on specifics, the details presumably lost in the mists of time. Suffice it to say that in the spring of 1981, Scherer introduced Meyer, a former colleague, to Rockcastle, who knew Scherer from the University of Minnesota where both have taught over the years. The three went on a fishing trip. What sort of important questions did they ask each other? "How come they're not biting? When will it stop raining?", Meyer jokes. "I'm sure we talked about business. But what it actually was, I don't recall."

In truth, Meyer, a Minnesotan, Rockcastle, a New Yorker, and Scherer, a native of Arkansas,

Tom Meyer, Jeff Scherer and Garth Rockcastle (opposite), firm principals, have produced a body of architectural work that includes the Herman Miller Design Yard in Michigan (above), and an addition to the renovated Bakken Library and Museum of Electricity in Minneapolis.











The "celestial wall" of the Sahara West Library and Fine Arts Museum in Las Vegas (opposite), the Schall Residence in Edina (left) and the Chanhassen Pedestrian Bridge (below) also demonstrate the firm's project diversity. Other projects include the Hazelden Meditation Center in Center City (middle top) and the St. Anthony Falls Heritage Center in Minneapolis (model, middle below).

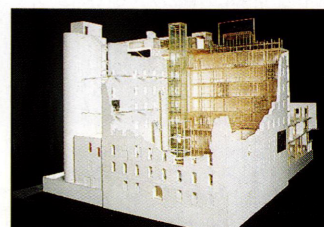
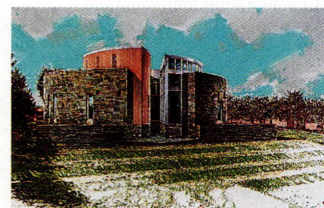
had more in common than bad fishing luck. They all saw the shortcomings of modernist architecture and were open to then-emerging discussions of alternative approaches to postmodernism. They shared blue-collar backgrounds, a love of teaching and modest income expectations, they note. They believed architects should be responsive to clients while striving toward innovative design—an idea that has since come into fashion, but at the time was antithetical to the approach of many architectural elites.

"We weren't about theory emission," Rockcastle says. "We didn't believe everything had to evolve out of a stylebox." Still, even as they set up their first shop, the three architects had some reservations. Their skills were weighted toward the creative, rather than the managerial or technical sides of running a firm. "But we weren't naive either," Scherer adds. "We'd seen what kind of partnerships existed at other offices, and what worked and didn't work. We'd seen partnerships fall apart for reasons that

were beyond architecture—egos, power plays, those sorts of things."

As the trio discovered, common values can translate into different design approaches and working styles. Scherer has a reputation among his partners as being the detail person, a man with a mind for facts and an almost Germanic interest in orderly process. Rockcastle, a passionate teacher, is known as the more academic intellectual of the bunch. Meyer is highly capable of balance and of putting aside his own biases, say his colleagues. "Usually the last words on a subject are Tom's," Rockcastle says. "His comments transcend his own immediate interests."

One senses that Meyer, Scherer and Rockcastle love the multiplicity of answers and the broader questions their diverse viewpoints bring to any question. Case in point is one of their first projects: a corporate-headquarters design for the Lagerquist elevator company in the early '80s. "The common wisdom was that a 1-story building is cheaper,"







The firm's interiors work includes the Unity Avenue Associates office in Minneapolis (above), "hyperflexible" open office space for SEI Investments in Pennsylvania (below) and the Kendall Young Library in Iowa (opposite).



Meyer explains. "But in this case the ground on the client's river-front site was extremely poor, so the building had to stand on piles. We suggested they build a 2-story building—it was an elevator company, after all—which cut in half the number of piles that had to be driven, reduced the cost of the building and retained the whole square footage." Additionally, MS&R suggested the company use the design to highlight its history as a century-old company. "We weren't just responding to their questions," Rockcastle says. "We were paying attention and critically engaging them."

MS&R's responses to projects are most inspired when they're rooted in the client's needs, the site and a sense of public purpose, say the firm's founders. A library the firm designed in Las Vegas took into account climate and environment, zeroing in on daylight control and thermal gain. Overhangs and bounced light provide for illumination while mitigating the heat of direct sunlight, and precisely placed windows frame views of the natural splendor surrounding the city while blocking out casino marquees and other eyesores.

On one residential project, Meyer notes, the clients' desire for good design minus ostentatious flaunting shaped the final plans, right down to the placement of the laundry-room storage facilities. In other projects, the aim is to please a wider group of users: the general public. "We're '60s idealists," Rockcastle says. "We have a sense of public purpose and public interest that goes a little deeper than in some generations."

One could argue that Meyer, Scherer and Rockcastle's idealism is mingled with '60s restlessness, as well. Constantly on a "search for meaning," as the principals say, they're always checking their values against their actual output. In fact, the guiding principles of MS&R are inscribed on a wall of their current offices on North Second Street in Minneapolis, and include integrity, mutual enrichment, innovation, respect, balance, responsibility and joy. When a feeling of stasis sets in, the three principals and their staff orient themselves to these values like sailors setting course by the stars.

Even now, MS&R is undergoing a process of "renewal" that stretches from the business end of the firm (they'll be adding new partners later this year) to the design end (as they pose to themselves such questions as, what is the latent meaning of architecture beyond mere stylistic changes?). From the Monday-morning downtown meeting to weekends spent strategizing at Rockcastle's cabin in the woods, the MS&R trio is intent, as they say, "on ensuring that our practice continues to strive for quality, creativity and self-renewal."



**Firm of the Year Award**

**Meyer, Scherer & Rockcastle, Ltd., Minneapolis**







# The Bridges of



FOOTBRIDGE, ADATH JEWISH CEMETERY

## *Spanning time and place in his watercolors of Minnehaha*

**B**ridges are touchstones. Spanning space and place, nature and culture, past and future, bridges represent journeys and adventures ahead. To the individual, a bridge's symbolism may well be rooted in memories of crossings made; for a community, a bridge may symbolize the group's pride, aesthetics or values.

In the Twin Cities, who doesn't consider at least one of the bridges spanning Minnehaha Creek a place of magic or mystery? In his watercolors of the 82 bridges spanning Minnehaha Creek in Hennepin County, retired architect Victor Gilbertson has rendered memory tangible for anyone who views the paintings.

"I grew up just around the corner from that bridge." "This bridge is in my neighborhood." "I remember the bridge from my childhood." Gilbertson's diminutive watercolors (each is painted on 4" X 6" paper) never fail to generate remembrances. "The 'crick' is homebase for a lot of people," as it winds through the western suburbs on its way into Minneapolis, says Gilbertson, who lives about 1/2 mile from the creek, "so its bridges are touchstones" of time and place.

Designed by the Hennepin County Park Board, and various architects and engineers, the bridges are constructed of diverse materials—concrete, stone, timber, steel—and function as pedestrian walkways, railroad trestles or freeway overpasses. Whether strictly utilitarian or also beautiful, private or public, urban or suburban, Minnehaha's bridges comprise a collection that's as much a part of our metropolitan landscape and our collective history, as our individual lives.

—Camille LeFevre



# Hennepin County



HIGHWAY 100

*Creek's bridges, Victor Gilbertson make memories tangible*



PRIVATE BRIDGE OFF CEDAR LAKE ROAD





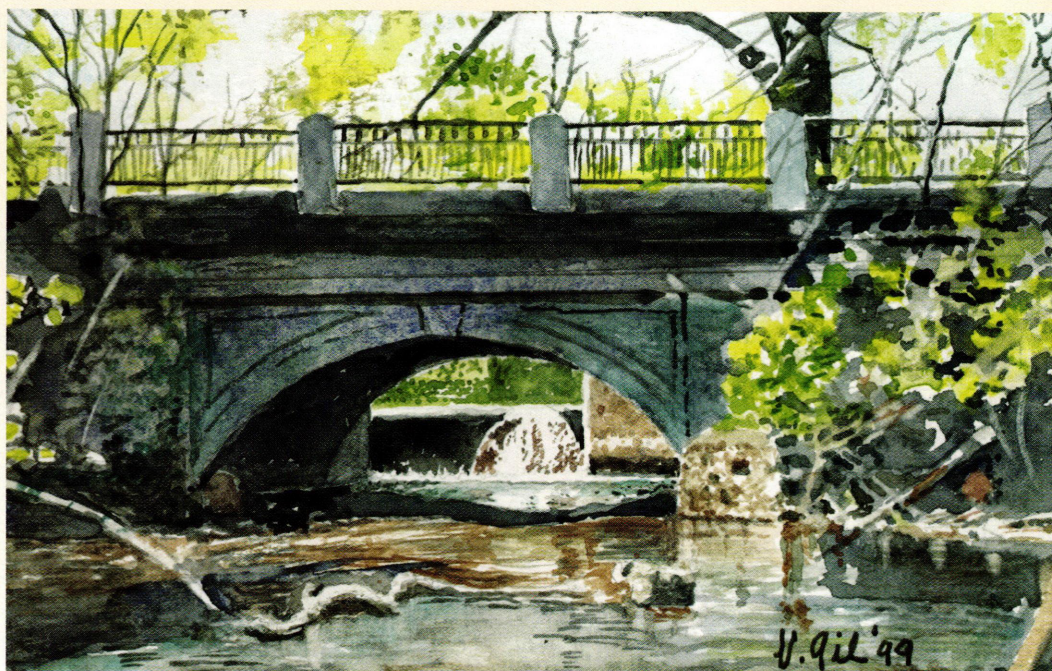
PLEASANT OFF HARRIET

*“When the history of our time is written, posterity will know*



RAILROAD BRIDGE WEST OF 73





HIAWATHA AVENUE

*us not by a cathedral or temple, but by a bridge."*

—Montgomery Schuyler (1877)



BEARD AVENUE









PETER KERZE

# Environmental Education

Northland College's sustainably designed residence hall is a live-in laboratory for eco-minded learning

By Frank Jossi

With a campus about a stone's throw from Lake Superior and the dense national forests of northern Wisconsin, Northland College in Ashland is sited in an ideal location for the study of the natural environment. The school has long touted itself as one of the region's premier environmental colleges, known for a hands-on curriculum in a place where the natural classroom lies right outside the door. So when college officials decided to build a new residence hall a few years ago, students and faculty insisted the new building incorporate environmental goals regarding energy efficiency, renewable energy and waste management.

Opened last year, the Wendy & Malcolm McLean Environmental Living and Learning Center meets the needs and interests of students, models its environmental mission, and provides a living and learning laboratory for ecology-based studies. It's also probably one of the only college residence halls in the country with energy needs powered partially by the wind and the sun, and in which the materials used—down to the wallboard and insulation—were chosen for their environmental attributes. The furniture was made of recycled milk jugs, the lumber was harvested from a sustainably managed forest, and the wallboard and attic insulation were constructed from recycled paper products.

What was once headed for a landfill has been transformed into a residence hall under the guidance of LHB Engineers & Architects, Duluth, and Hammel Green and Abrahamson, Inc., Minneapolis. Already the environmental systems are showing marvelous results. The residence hall, for example, has air quality on a purity level with a remote island in Lake Superior. One asthmatic student declared he'd rarely breathed anything fresher than his dorm's air.

Prior to the residence hall, HGA produced Northland College's master plan in 1990 and completed the renovation of historic Wheeler Hall a few years ago in association with LHB. "Although we employed

many energy-efficient design strategies in the renovation of Wheeler Hall, nothing about the building expressed an environmental focus," says Dave Bercher, principal, HGA.

When the opportunity to build a new residence hall arose, students and administration were gung ho to have an environmental building in which to live and learn. "Since Northland is an environmental campus, the administration wanted to make a visible statement in this project to their students and to the larger community about the kind of environmental education that's going on at Northland," Bercher says.



This residence hall at Northland College in Ashland, Wisc., is powered, in part, by wind (opposite and top). Solar panels (above) also provide energy for the living and learning center.

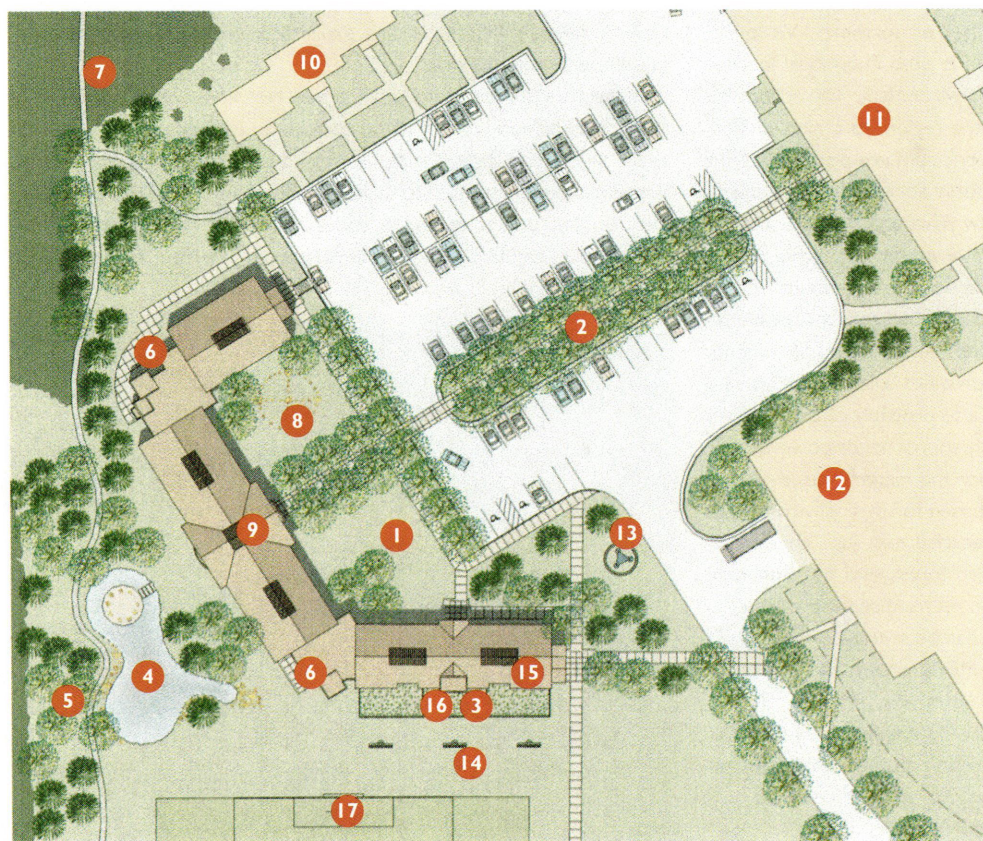


# Northland College views its new building as a place where students learn first-hand about sustainable architecture

The sustainably designed building's light-filled interiors keep the students connected with the outdoors (right and opposite). The project's program included working with students to create a plan for native plantings, wetlands, woodland restorations and organic gardens near the residence hall (below).



PETER KERZE



## LEGEND

1. Entry Quad
2. Allée Connecting to Student Center
3. Organic Gardens
4. Wetlands
5. Woodland Restoration
6. Patio
7. Hiking/Sking Trails
8. Native American Medicine Wheel
9. Living and Learning Center
10. Existing Housing
11. Student Center
12. Rec. Center
13. Wind Generator
14. Photovoltaic collectors
15. Hot-Water Collectors
16. Passive Greenhouse
17. Soccer Field



LHB, the architect of record, provided sustainable-design consulting, and completed construction drawings and administration for the living and learning center. The firm also developed a memorandum of understanding on the project's environmental goals, which was signed by all major stakeholders.

The primary goals for the building, says James Brew, principal, LHB, "were to create an energy-efficient, healthy building environment to serve as a living and learning lab for students; utilize sustainable-energy sources, regional resources and materials with low-embodied energy; and reduce construction wastes." Staff, administration, trustees, the design team and students were all involved in establishing those goals.

Tom Wojciechowski, director of student development at Northland College, says more than 70 students attended a potluck dinner where they listed dozens of items they wanted in the new residence hall, including water-saving composting toilets and low-volume showers and sinks. "We incorporated nearly all of those suggestions into the building," he adds.

The building's exterior design captures Wheeler Hall's Richardson-Romanesque features, as Northland's master plan calls for all new buildings and renovations to reflect the exterior materials used in Wheeler Hall to create a more architecturally cohesive campus. HGA employed a brownstone base, two colors of brick and cedar shingles in a design Bercher calls "northwoods vernacular."

Following the campus master plan, the new building was sited partially over an existing soccer field (which was moved slightly to an open area) and partially over an existing parking lot, and adjacent to a wooded ravine that winds through the campus. The rest of the parking lot is bisected by a new tree-lined promenade designed to provide shade and green space, and absorb carbon dioxide.

"Native-plant species, along with low- and no-water plantings and grasses, will eventually be installed around the site to minimize the need for watering and maintenance," Brew says. In addition, landscape architects worked directly with students to create a phased landscape plan that includes organic gardens, wetlands and woodland restorations.

Inside the 40,000-square-foot, 2-story building are 114 beds in three configurations: standard double rooms, suites with a shared bathroom between rooms and six-person apartments with kitchens. A "solar wing" boasts photovoltaic panels and a wind turbine capable of providing as much as 45 percent of the energy needs of three or four apartments.

Two of the apartments feature composting toilets. Sophisticated energy and air-quality testing equipment allows students to measure how much power their stereos, televisions and other appliances soak up. The building also includes a seminar room in which classes often focus on the construction and operation of the building itself.

For instance, the process of selecting eco-friendly materials for the building's interior posed many challenging questions. "Just choosing attic insulation led to the question of whether the energy expended in creating cellulose from recycled paper exceeded that of traditional materials," Brew says. "Since cellulose and other recycled materials are still relatively new, the next question was how long they would last and



whether they could become toxic over time. After all, no one who installed asbestos ever figured it would cause so many problems."

The spirit of the project allows for mistakes, however, since Northland College views its new building as a place where students learn first-hand about sustainable architecture. The college's decision to use a bio-composite surface around sinks in one lavatory area (even though the manufacturer recommended against it) was "a creative attempt that didn't work," Brew says, "but turned out to have tremendous educational value for the students." The same material works fine on desktops and counter areas.

In addition, Brew reached one overarching conclusion in the building's first year of operation. "I have learned that building performance and human comfort are far more important to true sustainability than recycled-content materials," he says. "Concentrating on the energy efficiency and durability of materials while designing for sustainable architecture will prevent more pollution than focusing only on such recycled-content products as countertops and plastic furniture. And addressing issues of human comfort and performance during the design of a building ensures the building is more likely to survive, both physically and financially, into the future."

Such lessons are being learned every day at Northland College's new Environmental Living and Learning Center, and will be examined by students for years to come.

**Wendy & Malcolm McLean**

**Environmental Living and Learning Center  
Ashland, Wisc.**

**Hammel Green and Abrahamson, Inc., Minneapolis  
LHB Engineers & Architects, Duluth**





# Model meadow

BY FRANK EDGERTON MARTIN



CHRIS FAUST

*The restored meadow (above), with its zigzagging boardwalk (top), interpretive signage (opposite top) and colored research poles (opposite below) is a model for wetland restoration around the country.*

**T**he site of the Minnesota Landscape Arboretum, located near Chanhassen, is typical of agricultural land throughout the Midwest. Originally the area consisted of maple/basswood forest on upper hills that sloped down to prairie and then to sedge meadows. At the turn of the century, many of these fertile sites were drained and planted to crop monocultures.

As a result, the Midwest lost not only the majority of its wetlands, but also the biological diversity that existed 150 years ago. In addition, the Arboretum sits at the edge of Minneapolis's booming suburbs, increasingly surrounded by residential areas and industrial parks.

In 1994, the possibility of development on a 30-acre site at the Arboretum's eastern edge threatened the integrity of the facility's watershed. Arboretum director and landscape architect Peter

Olin formed a land-planning committee and carried out a site analysis. Subsequently, the Arboretum won a state grant to purchase the parcel. In 1995, in collaboration with University of Minnesota ecologist Susan Galatowitsch, and landscape architect Fred Rozumalski of Barr Engineering Company, the Arboretum began restoring the area.

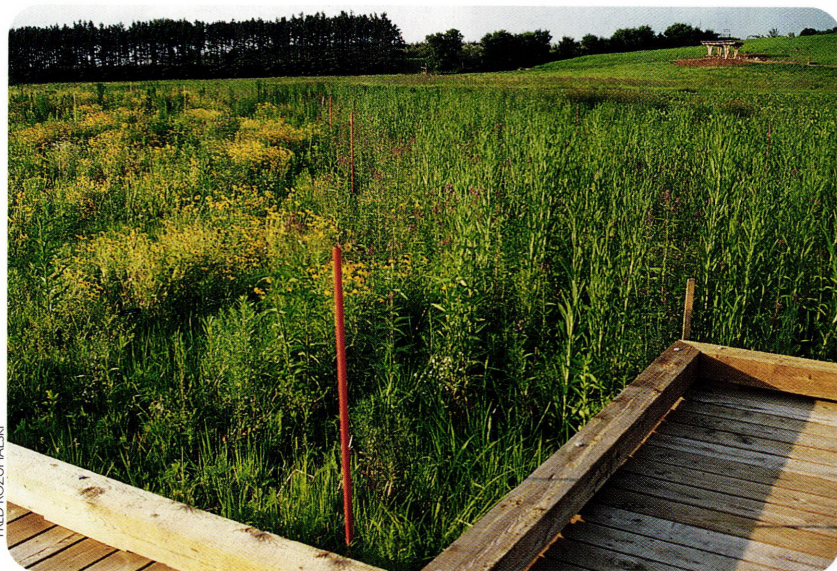
The 30-acre Spring Peeper Meadow, named for the spring peeper, a small tree frog that inhabits shallow wetlands near woods, is the first recreation of a sedge meadow on a tiled (pipe-drained) cornfield in the United States. The Arboretum is known for its research and demonstration gardens, and for providing new models for landscape architecture. Thus, the Spring Peeper Meadow, now in its fourth year, has become a model for restoring sedge meadows and woodlands at a time when wetland restoration is still a relatively costly and untested process.





FRED ROZUMALSKI

## THE MINNESOTA LANDSCAPE ARBORETUM RESTORES A WETLAND AND PROVIDES A MODEL FOR BEAUTY AND BIODIVERSITY



FRED ROZUMALSKI



CHRIS FAUST

The project is also an educational tool that makes ecological processes visible. The subtle zonation of plant communities, from the emergent vegetation in shallow water to upland prairie, is emphasized by colored poles that serve as research markers. A 450-foot boardwalk designed by Rozumalski and architect Stephen Weeks, associate professor, University of Minnesota College of Architecture and Landscape Architecture, zigzags across the zones.

The 8-foot-wide walkway also includes interpretive nodes for two outdoor classrooms, and 12 signs that interpret the restoration and diversity of the sedge meadow. Weeks also designed a visitors' shelter that offers views of the entire wetland and surrounding woods. In 10 years, visitors will be able to experience a relatively mature cross section of the area as it existed at the time of European settlement. Already the restoration has attracted 25 bird species, as well as several mammal, insect and reptile species.

Because sustainable and diverse restoration models must be cost-effective to be influential, much of the research at Spring Peeper Meadow focuses on how to save maintenance costs. One long-term research question is how to achieve a balance between minimal maintenance and optimizing plant species that emerge in later seasons after dominant species have created a suitable environment. If both diversity and cost-effective maintenance can be achieved over time, the Arboretum's restoration model may influence landscaping at new corporate campuses, school sites and highway corridors across the country.

Today the Peeper Meadow's beauty is best heard in the insistent springtime chorus of its namesake or seen in the tapestry of plants visible from the walkways. By following the boardwalk's twists and turns, visitors realize that sedge meadows were once as diverse and colorful as any garden; and that, with the right restoration techniques and management, wetlands can become part of the metropolitan region that architects and landscape architects are shaping today.



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## up close

*Continued from page 11*

do more to supplement that kind of public education and exposure.

The profession's relationship with the University of Minnesota's College of Architecture and Landscape Architecture is another thing I'd like to see strengthened. We all need to make sure that CALA is graduating qualified people ready to enter the profession, and that students see not just the theoretical or academic side of architecture but have ways of connecting with the real world. We have such a unique relationship with an architecture school here in Minnesota and the profession needs to partake of that relationship to the fullest. The mentoring program, wherein architects work with students to ensure graduates are successful in this profession, needs more participation from architects. Conversely, continuing-education programs that bring professionals back to academics is an area in which we'll see more growth.

The fourth thing I'd like to see happen is more partnering with other organizations and associations; partnering that promotes AIA as a major resource. For example, AIA is working with the whole design and construction industry to unite behind the design/build bill that we introduced last session, and which we'll reintroduce this year. If everyone in the industry can agree on the language, the bill will be so much stronger than if every faction has its own spin. That sort of partnering makes us stronger; it helps connect AIA Minnesota members with each other and outside organizations, and promotes AIA Minnesota as a resource for people.

**What concerns or challenges are architects in Minnesota facing right now, and what is AIA Minnesota's role in helping its membership meet those challenges?**

We're in a situation right now that John Cunningham calls the "500-year flood" for design. Every architect right now is so busy. We're very lucky. But the work load will level out at some point. So the challenge now is how to find, motivate and retain employees while there is so much work.

Another issue architects are dealing with is electronic media and protection of their

*Continued on page 52*

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## up close

Continued from page 50

information. Jeff Scherer [of Meyer, Scherer & Rockcastle, Ltd.], at the AIA Minnesota Honor Awards celebration, talked about the need for architects to openly share information and the need for AIA Minnesota to play a role in encouraging that kind of sharing. Well, traditionally architects don't share information because we're concerned about the ownership of information and copyright. But drawings are being transmitted electronically every day.

At Studio Five Architects we are architects, but we're also owner representatives. Drawings we receive are seen by owners, developers and contractors. People want and need access to those drawings. The architect creates a floor plan, the tenant wants an electronic copy for their store layout, the developer wants an electronic copy for their use. How does the architect share the information and retain the rights to it? Or let's say someone sees a drawing of a detail, scans it and manipulates it. Whose work is it?

The ownership of information is entering a whole new level of legal issues. And that gets into the issue of sharing information. People want to be able to hear and see, in seminars or workshops or continuing education, new work being done and how it's being done. But paranoia about who will take information and change it and claim ownership of it is very real.

AIA Minnesota needs to help people access information, and use it legally and responsibly by assisting architects in the development of protection language for that information. How can architects continue to learn if we're not teaching each other? That's all about sharing information.

**What sort of legacy would you like to leave behind at the end of the year?**

I would hope that AIA, as a profession, is more visible within public affairs and public relations; that the general public and legislators are more aware of architects and the contributions we make to culture and society. My overarching hope is that AIA Minnesota becomes a lot more prominent as a resource.

**AM**

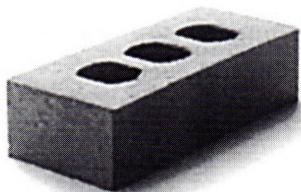
St. Anthony Falls Heritage Center  
Washburn-Crosby A Mill Ruin  
Minneapolis, Minnesota



Paul Udris, AIA, joins current Senior Associates—architects Barry Petit, RA, Jack Poling, AIA, Patricia Fitzgerald, AIA, Paul Gates, AIA, and Marc Partridge, AIA; head of interiors Lynn Barnhouse, CID; and business/financial director Bill Meeker. Mr. Udris is currently working on the Saint Anthony Falls Heritage Center.

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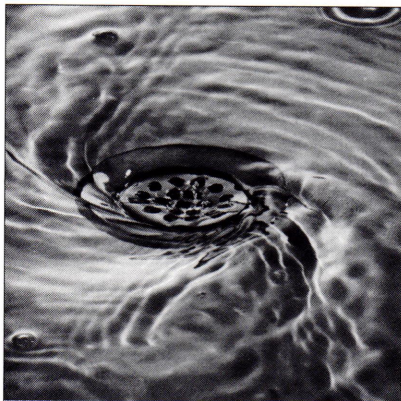
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## technology

*Continued from page 13*

less energy, and thus reduce the drain on natural resources and the proliferation of materials in the waste stream. Structural steel used in the Medina facility has up to 90 percent recycled content; the concrete is 15 to 20 percent fly ash. Nearly 100 percent of the resilient flooring and tile is derived from recycled sources. Byproducts of industrial processes end up as brick, with consumer refuse, such as plastic pop bottles, metamorphosing into carpet.

The Medina project parallels the Guide's development. The facility's successes—tackling a range of environmental issues, as well as winning a 1998 AIA Minnesota Honor Award—were factors leading to the County's interest in completing the Guide and applying it to more projects. Various state, county and municipal agencies are now adopting the Guide's recommendations, including the City of Oakland, California. Appropriately, the Minnesota Department of Natural Resources is using the Guide to direct the design of new facilities across the state.

Engineer, architect and visionary Buckminster Fuller once posed the question, "How much does your building weigh?" He wanted architects and designers to consider whether they could use resources more thoughtfully. Fuller responded to his own question with the geodesic dome, which creates maximum space with minimum surface area. Similarly, the Minnesota Sustainable Design Guide begins to allow architects and clients to reduce the environmental "weight" of their collective work. **AM**

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## insight

*Continued from page 15*

LHB Engineers & Architects, Minneapolis, for example, employs engineers, architects and landscape architects, all of whom are focused on what vice president Rick Carter calls "sustainable design."

"In its broader form, sustainable design is a balance between social, economic and environmental justice," Carter says. "The goal is meeting the building needs of the current generation without negatively affecting future generations" with poor decisions made now. This focus demands an integrated approach in which architects and landscape ar-

chitects work as a team, and has led LHB to such projects as transforming a brownfield into a site for an industrial park for the St. Paul Port Authority.

The blended team is working on such sustainable-design elements as native landscaping, water-porous pavement and the handling of stormwater on site through ponding. The team is also working with the St. Paul Port Authority on modifying the covenants or guidelines for building on the restored sites.

The Leonard Parker Associates is dealing with slightly different parameters as the firm designs a 225,000-square-foot building for the Minnesota Bureau of Criminal Apprehension on a 6.5-acre site that slopes from a commercial street down to a wetland. The area was once the Lake Phalen Shopping Center, which the city of St. Paul is restoring to the original wetland, Ames Lake. The challenge, Dimond says, is how to fit a highly secure, 3-story forensics lab and office building in between a local business district, residential area and beautiful new park.

From the beginning, landscape architects and building architects collaborated to create "a pedestrian-dominated setting that unveils to the neighborhood, building staff and visitors a collection of view corridors, skyline vistas and reclaimed parkland," Dimond says. "The building could have blocked views and isolated the parkland from the neighborhood. Instead, we're siting the building so that everyone in the area can enjoy a restored natural amenity."

Both building architects and landscape architects are quick to name projects they've worked on that succeeded because the two disciplines supported and complemented each other from initial planning of a project through its completion. "What I'm seeing is a much better understanding, from both sides, of the respective talents of each practitioner," says Ron Fiscus, landscape architect, Yaggy Colby Associates, Rochester, who began his career as a building architect. "In a perfect world, projects are a collaboration between landscape architect and architect," he adds.

One of the most instructive collaborations to date may be that between architect David Salmela, Salmela Architect, Duluth, and Coen + Stumpf on the 1999 AIA Minnesota Honor Award project, Jackson Meadow (see page 18). While the two firms have worked together for more than seven years on various projects, Jackson Meadow demonstrates how they have collaborated consistently as a design

*Continued on page 56*



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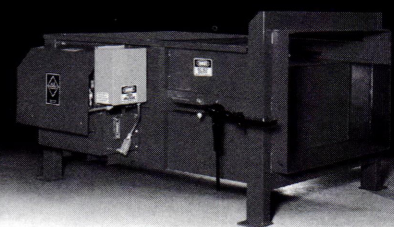


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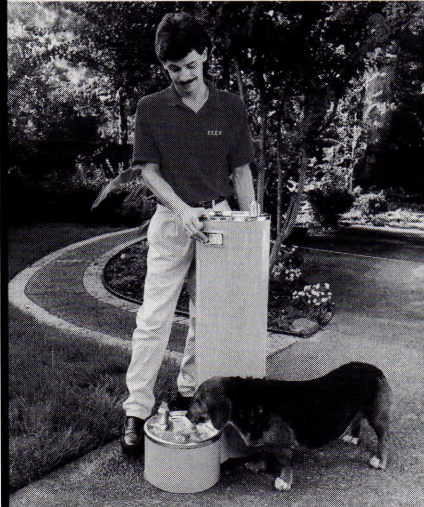


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## insight

*Continued from page 54*

team from planning the development to creating architectural guidelines that address form, material and color.

"Rarely a day passes when we aren't discussing evolving site and architectural issues," Coen says. Salmela develops architectural concepts based on the team's mutual understanding of the specific site, the site's relationship to the surrounding land and the existing built work at the development. Conversely, the landscape-architecture firm helps site each structure, select finished floor elevations and specify exterior materials.

"Together we use the site, the structures and the surrounding context to create space within space," Coen says. "We began and continue through a collaborative process in which each recognizes the other's expertise and understands the benefits of interdisciplinary design." **AM**

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***A**rchitecture Minnesota has published an annual directory of landscape architectural firms for the past 10 years as a means of informing the public and other design professionals of this rich resource of design talent and judgment.*

*Firms listed in this directory are those which are either owned and operated by members of the Minnesota Chapter of the American Society of Landscape Architects or are registered landscape architects practicing within AIA Minnesota firms.*

*Should you wish further information about the profession of landscape architecture, call the Minnesota Chapter of the American Society of Landscape Architects (MASLA) at 612/339-0797.*

*Peter A. Rand, FAIA*  
*Publisher*

## LEGEND

AIA	Registered and a Member of the American Institute of Architects
AICP	American Institute of Certified Planners
ASCE	American Society of Civil Engineers
ASLA	Member of the American Society of Landscape Architects
FASLA	Fellow, American Society of Landscape Architects
PE	Professional Engineer
RA	Registered Architect
RLA	Registered Landscape Architect
RLS	Registered Land Surveyor




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7575 Golden Valley Road, Ste. 200  
Minneapolis, MN 55427  
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Fax: 612/544-0531  
E-mail: aja24344@aol.com  
Established 1992

Daniel L. Johnson PE  
Patrick Sarver ASLA  
Jay Pomeroy RLA  
Roy Anderson ASLA

Firm Personnel by Discipline  
Landscape Architects 3  
Other Professional 3  
Administrative 2  
Total 8

**Work %**

Site planning & development studies 20  
Parks & open spaces 20  
Master/comprehensive planning 20  
Schools & athletic facilities 40

River Falls High School, River Falls, WI; Bethel College Athletic Facility Expansion, Arden Hills, MN; Hastings High School, Hastings, MN; Jim Totino Field at Totino-Grace High School, Fridley, MN; Johnny Cake Ridge Park (West), Apple Valley, MN; Pate's Stadium at Burnsville High School, Burnsville, MN; Schaper Park, Golden Valley, MN; Anoka-Hennepin School District Bleacher Improvements, MN


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Web: www.atsr.com  
Established 1944  
Other Offices: Miami, FL;  
Phoenix, AZ

Paul W. Erickson AIA  
Robert J. Gunderson ASLA  
Todd R. Wichman ASLA  
Robert L. Binder ASLA  
Kevin Teppen ASLA  
Philip C. Behrend PE

Continued on next column

**Firm Personnel by Discipline**

Landscape Architects 4  
Architects 51  
Planners 5  
Engineers, Interior Design, Technology 34  
Technical 7  
Administrative 9  
Total 110

**Work %**

Site planning & development studies 20  
Parks & open spaces 5  
Urban design & streetscapes 5  
Recreation areas (golf, ski, etc.) 10  
Master/comprehensive planning 10  
Schools and campus planning 50  
—  
Comfrey School Site Development, Comfrey, MN; Faribault High School, Faribault, MN; Harrison School and Community Center, Minneapolis, MN; Moundsview Schools District-wide Improvements, MN; Dunwoody Institute Site Redevelopment Plan, Minneapolis, MN; Park Rapids New K-8 School, Park Rapids, MN


**ARTEKA CORPORATION**

15195 Martin Drive  
Eden Prairie, MN 55344  
Tel: 612/934-2000  
Fax: 612/934-2247  
E-mail: dtupper@artekacorporation.com  
Established 1970

David Tupper ASLA  
Stewart K. Hanson RLA  
Thomas Trzynka  
Ted Maro  
John Siberell

Firm Personnel by Discipline  
Landscape Architects 5  
Other Professional 3  
Technical 1  
Administrative 4  
Total 13

**Work %**

Residential/decks/gardens 40  
Master/comprehensive planning 5  
Multi-family housing/PUDS 25  
Office park/commercial 30  
—  
Meridian Crossings Office Complex, Richfield, MN; Arbor Pointe Housing Development, Entry and Boulevard, Inver Grove Heights, MN; Murphy Residence, Master Plan, Edina, MN; Brandom Residence, Master Plan, Eden Prairie, MN


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Sherri Buss MLA  
Stuart Krahn ASLA  
Jeff McDowell  
Dave Burch RLA

Firm Personnel by Discipline  
Landscape Architects 5  
Architects 6  
Planners 1

Other Professional: Engineers (civil, sanitary, transportation, structural, electrical); environmental scientists, hydrologists 109  
Technical 90  
Administrative 43  
Total 254

**Work %**

Site planning & development studies 10  
Environmental studies (EIS) 5  
Parks & open spaces 35  
Urban design & streetscapes 10  
Recreation areas (golf, ski, etc.) 15  
Master/comprehensive planning 25

Bielenburg Sports Center, Woodbury, MN; John Rose Speed Skating Oval, Roseville, MN; Beaver Island Trail, St. Cloud, MN; Apple Valley Family Aquatic Center, Apple Valley, MN; Lake Hiawatha Master Plan, MPRB, Minneapolis, MN; Farmington Streetscape, Farmington, MN


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Steve Durrant ASLA, APA  
Arijs Pakalns AIA, AICP  
Craig Amundsen AIA, AICP  
Dave Showalter AIA, AICP  
Tom Harrington ASLA  
Bob Kost ASLA

Firm Personnel by Discipline  
Landscape Architects 30  
Architects 4  
Planners 47  
Other Professional: archaeologists, biologists, engineers (civil, electrical, environmental, marine, mechanical, soils, structural, transportation), construction inspectors, economists, estimators, GIS, graphic designers, surveyors, transportation planners, water resource experts 429  
Technical 75  
Administrative 129  
Total 714

**Work %**

Site planning & development studies 20  
Environmental studies 15  
Parks & open spaces 20  
Urban design/streetscapes 25  
Master/comprehensive planning 15  
Multi-family housing/PUDS 5

—  
Above the Falls Redevelopment Master Plan for the Mississippi River, Minneapolis, MN; Aesthetic Design Guidelines and Passenger Station Design, Hiawatha Light Rail Transit, Minneapolis, MN; Minneapolis/St. Paul International Airport Groundside Redevelopment, MN; Euclid Avenue Redevelopment, Cleveland, OH; Yosemite Valley Plan/EIS, Yosemite National Park, CA; Millennium Master Plan, 3500 acres, Orange County, CA



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@closelandarch.com  
Established 1977

Bob Close ASLA  
Deb Bartels RLA  
Bruce Jacobson  
Jean Garbarini ASLA  
Andrew Caddock

Firm Personnel by Discipline  
Landscape Architects 6  
Administrative .5  
Total 6.5

Work %  
Residential/decks/gardens 5  
Site planning & development studies 15  
Parks & open spaces 25  
Urban design & streetscapes 30  
Master/comprehensive planning 20  
Multi-family housing/PUDS 5

Near Northside Redevelopment Project, Urban Design, Minneapolis, MN; Midtown Greenway Urban Design Plan, Minneapolis, MN; Joseph Selvaggio Initiative, Urban Design, Minneapolis, MN; East River Flats Park, Master Plan, Minneapolis, MN; Upper Landing Park, Conceptual Design, Saint Paul, MN; White Bear Avenue Streetscape Improvements, Saint Paul, MN

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Web: www.coenstumpf.com  
Established 1992

Shane Coen RLA  
Jon Stumpf  
Nathan Anderson  
Jennifer Gabrys  
Travis Van Liere

Firm Personnel by Discipline  
Landscape Architects 5  
Administrative 1  
Total 6

Work %  
Residential/decks/gardens 20  
Urban design & streetscapes 20  
Master/comprehensive planning 20  
Multi-family housing/PUDS 20  
Environmentally Sustainable Masterplanning 20

Continued on next column

Jackson Meadow, Sustainable Cluster Housing, Marine on St. Croix, MN; Master Planning for (3) New Residential Communities, Throughout MN; Hi-Lake Station Area Land Use Plan, Minneapolis, MN; University of Minnesota Arts Department, Urban and Street Design, Minneapolis, MN; Hazelden Campus Masterplan and Meditation Center, Center City, MN; David Salmela, Architect, Residential Collaborations, Various Locations

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C. John Uban ASLA  
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Philip Carlson AICP  
Geoffrey C. Martin ASLA  
Wallace L. Case ASLA

Firm Personnel by Discipline  
Landscape Architects 10  
Planners 7  
Administrative 2  
Total 19

Work %  
Site planning & development studies 15  
Environmental studies (EIS) 10  
Parks & open spaces 10  
Urban design & streetscapes 20  
Recreation areas (golf, ski, etc.) 5  
Master/comprehensive planning 20  
Multi-family housing/PUDS 15  
Expert testimony 5

Burnsville Heart of The City Framework Plan, Design Guidelines and Codes, MN; Arbor Lakes Framework Plan; Hidden Lake Site Amenities; Larpenteur Avenue Streetscape, Roseville and St. Paul, MN; Dubuque Pedestrian Mall Redesign, IA; St. Cloud Joint Planning Project, MN

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David Loehr AIA, AICP  
Krisan Osterby-Benson RLA  
Randy Manthey RLA  
Jerry Croxdale RLA

Firm Personnel by Discipline  
Landscape Architects 11  
Architects 349  
Engineers 162  
Construction 74  
Administrative 126  
Total 722

Work %  
Site planning & development studies 60  
Parks & open spaces 5  
Urban design & streetscapes 15  
Master/comprehensive planning 20

St. Olaf College, Framework Plan, Northfield, MN; Minnesota Landscape Arboretum Master Plan, Chanhassen, MN; Kingdom Centre, Riyadh, Saudi Arabia; Kochi Institute of Technology, Master Plan and Site Planning, Kochi, Japan; Science Museum of Minnesota, St. Paul, MN; University of Minnesota South Mall, Minneapolis, MN

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Gene F. Ernst ASLA  
Cory W. Tauer

Firm Personnel by Discipline  
Landscape Architects 2  
Administrative 1  
Total 3

Work %  
Residential/decks/gardens 5  
Site planning & development studies 25  
Parks & open spaces 15  
Urban design & streetscapes 20  
Recreation areas (golf, ski, etc.) 5  
Master/comprehensive planning 10  
Multi-family housing/PUDS 5  
Other 15

Chaska Town Course Clubhouse and Recreation Area, Chaska, MN; River Bend Park and Portal, Chaska, MN; Heritage Park, Wayzata, MN; Downtown Victoria Redevelopment Studies, Victoria, MN; Data Card Corporation Entry Plaza, Patio and Deck, Minnetonka, MN; Crescent Ridge Corporate Center, Minnetonka, MN

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Established 1981

Damon Farber FASLA  
Thomas Whitlock RLA  
Matthew Jones ASLA  
Peter Larson RLA

Firm Personnel by Discipline  
Landscape Architects 8  
Administrative 1  
Total 9

Work %  
Residential/decks/gardens 5  
Site planning & development studies 20  
Parks & open spaces 10  
Urban design & streetscapes 30  
Master/comprehensive planning 20  
Multi-family housing/PUDS 15

Cargill Corporate Headquarters Master Plan, Minnetonka, MN; Canal Park Drive Urban Design and Streetscape Improvements, Duluth, MN; University of Minnesota Campus Entry and Pleasant Street Corridor Plan, Minneapolis, MN; Central Avenue Urban Design Community Action Plan, Minneapolis, MN; Alza Corporation Site Assessment and Headquarters Site Development, New Brighton, MN; The Minneapolis Institute of Arts Site Masterplan and Toro Mall Development, Minneapolis, MN

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Principal:  
Gary Fishbeck ASLA  
Contact:  
Ted Lee ASLA

Continued on next column



## Firm Personnel by Discipline

Landscape Architects	7
Architects	181
Planners	3
Interior Architects	25
Engineers	118
Technical	64
Administrative	79
Total	477

	Work %
Site planning & development studies	30
Urban design & streetscapes	10
Master/comprehensive planning	40
Plazas, courtyards, rooftop gardens	15
—	
Ceridian Corporate Headquarters, Bloomington, MN; Dayton-Hudson North Campus, Brooklyn Park, MN; ADC Telecommunications Corporate Headquarters, Eden Prairie, MN; St. Cloud Hospital Centracare Campus, St. Cloud, MN; Grace Church, Eden Prairie, MN; Riverland Community College, Austin, MN	

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Robert P. Hauck ASLA  
Susan K. Simon ASLA

Firm Personnel by Discipline	
Landscape Architects	2
Technical	1
Administrative	1
Total	4

	Work %
Residential/decks/gardens	80
Recreation areas (golf, ski, etc.)	10
Neighborhood amenities & renovation	10

—  
Miller Residence, Courtyard Replacement of Former Parking Area, Minneapolis, MN; Peterson Residence, Selective Removal of Overgrown Vegetation, Added Plantings, Lighting, Automatic Driveway Gate, Minneapolis, MN; Coventry Townhomes, Design of 30 Tiny Courtyards, Edina, MN; Larson Residence, Custom Pool, Whirlpool/Waterfall, Deck, Lighting, Gazebo, Orono, MN; Edina Country Club, New Arrival Area, Edina, MN

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Mark Koegler ASLA  
Michael Schroeder RLA  
Paul Paige RLA  
Bruce Chamberlain RLA

Firm Personnel by Discipline	
Landscape Architects	8
Urban Planners	3
Administrative	2
Total	13

	Work %
Site planning & development studies	15
Parks & open spaces	10
Urban design & streetscapes	20
Master/comprehensive planning	20
Multi-family housing/PUDS	5
Redevelopment planning	30

—  
Richfield Urban Village, Richfield, MN; Brooklyn Park Amphitheater EAW, Minnesota Orchestra, MN; Lowry Avenue Corridor Study, Hennepin Community Works, MN; CARAG Neighborhood Master Plan, Minneapolis, MN; Levee Park Master Plan, Hastings, MN; Northfield Comprehensive Plan, Northfield, MN; Downtown Prior Lake Redevelopment Plan, Prior Lake, MN; Long Lake Design Guidelines, Long Lake, MN

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E-mail: keenansveiven@gateway.net  
Established 1990

Kevin Keenan ASLA  
Todd Irvine ASLA  
John Johnson RLA

Firm Personnel by Discipline	
Landscape Architects	3
Technical	6
Administrative	1
Total	10

	Work %
Residential/decks/gardens	100

Continued on next column

Anselmo Residence, Edina, MN; Mills Residence, Edina, MN; Pohlad Residence, Edina, MN; Cummins Residence, Deephaven, MN; Stricker/Dayton Residence, Woodland, MN; Vogt Residence, Woodland, MN

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Fax: 612/938-0026  
E-mail: dakgolf@goldengate.net  
Established 1972

David A. Kirscht ASLA  
Matthew H. Davis ASLA

Firm Personnel by Discipline	
Landscape Architects	2
Administrative	.5
Total	2.5

	Work %
Site planning & development studies	15
Golf courses	50
Master/comprehensive planning	10
Multi-family housing/PUDS	10
Office/commercial	15
—	
Vintage Golf Course, 18-Hole Executive, Elk River, MN; Eagle Valley Golf Course, Woodbury, MN; Village Green and The Meadows Golf Courses, Moorhead, MN; Superior National Golf Course, Nine-Hole Addition, Lutsen, MN; Fred Richards Golf Course, Edina, MN; Cub Foods, Eden Prairie, MN	

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4045 Watertown Road  
Maple Plain, MN 55359  
Tel: 952/476-6765  
Fax: 952/475-8984  
E-mail: gregk@landmarkdesignmn.com  
Established 1979

Greg Kellenberger ASLA  
Dana Kellenberger  
Ellen C. Stewart

Firm Personnel by Discipline	
Landscape Architects	3
Administrative	.5
Total	3.5

	Work %
Residential/decks/gardens	60
Site planning & development studies	10
Residential, golf and equestrian communities	30

Continued on next column

Skanse Residence, Eden Prairie, MN; Sela Residence, Minnetonka, MN; Hutchinson-Miller Residence, Excelsior, MN; Sholl Residence, Orono, MN; Breezy Point Resort, Breezy Point, MN; Ashcroft of Minnetonka, Minnetonka, MN

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Mark S. Anderson ASLA  
Richard A. Carter AIA  
Steven H. McNeill AIA  
William D. Bennett PE  
David M. Sheedy PE  
Harvey H. Harvala PE

Firm Personnel by Discipline	
Landscape Architects	4
Architects	20
Surveyors	6
Interior Designers	5
Engineers	23
Technical	25
Administrative	26
Total	110

	Work %
Residential/decks/gardens	5
Site planning & dev. studies	20
Parks & open spaces	10
Urban design & streetscapes	20
Recreational (golf, ski, etc.)	20
Master/comprehensive planning	20
Multi-family housing/PUDS	5

—  
St. Paul Port Authority Brownfield Redevelopment, St. Paul, MN; Phillips Eco-Enterprise Center, Minneapolis, MN; Moose Lake Master Plan and Streetscape, Moose Lake, MN; Barnum School Site Development and Track and Field Design, MN; Spirit Valley Citizens Neighborhood Development Association Streetscape Master Plan, Duluth, MN; Hoyt Lakes Subdivision Plat Layout, Hoyt Lakes, MN



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 Fax: 612/339-7433  
 E-mail: mail@lsadesigninc.com  
 Web: www.lsadesigninc.com  
 Established 1989

James B. Lasher ASLA  
 Harold Skjelbostad RLA  
 Kyle Williams AIA  
 Mark Henderson PE  
 Graham Sones ASLA

Firm Personnel by Discipline  
 Landscape Architects 5  
 Architects 3  
 Planner 1  
 Civil Engineer 1  
 Technical 5  
 Administrative 2  
 Total 12.5

Work %  
 Site planning & development studies 15  
 Parks & open space 10  
 Recreation areas (golf, ski, etc.) 5  
 Multi-family housing/PUDS 20  
 Transit facilities 50

Uptown Transit Station, Minneapolis, MN; Southwest Station, Eden Prairie, MN; Apple Valley Transit Station, Apple Valley, MN; Robbinsdale Station; Hubbard Marketplace, Robbinsdale, MN; Eagan Station, Eagan, MN; TH 52 Corridor Land Use Planning and Design, Rochester, MN

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 Oakdale, MN 55128  
 Tel: 651/731-0308  
 Fax: 651/731-0421  
 E-mail: mcsherrygp@aol.com  
 Web: mcsherrygroup.com  
 Established 1990

Alan A. Kretman ASLA  
 Scott P. Ferguson ASLA  
 Douglas L. Fell ASCE, PE  
 Paul D. Schimnowski ASCE, PE  
 Dennis A. Ludwig ASCE, PE  
 John A. Carroll ASCE

Firm Personnel by Discipline  
 Landscape Architects 2  
 Planners 1  
 Civil Engineers 1  
 Structural Engineers 5  
 Technical 6  
 Administrative 2  
 Total 16

Continued on next column

Work %  
 Residential/decks/gardens 9  
 Site planning & dev. studies 26  
 Environmental studies (EAW) 5  
 Parks & open spaces 5  
 Urban design & streetscapes 9  
 Recreation areas (golf, ski, etc.) 17  
 Master/comprehensive planning 5  
 Multi-family housing/PUDS 5  
 Churches/schools/campus planning 5  
 Subdivision (residential/commercial/industrial) 7  
 Stormwater management planning 7  
 Snelling/University Land Use and Transportation Planning Study, St. Paul, MN; Dakota County Northern Service Center Environmental Assessment Worksheet (EAW), West St. Paul, MN; Tilsner Carton Expansion, St. Paul, MN; Fridley Miniature Golf Course, Fridley, MN; Ojibway Park Community Bandshell, Woodbury, MN; Golden Pond Recreational Vehicle Park, Longmont, CO

**OSLUND AND ASSOCIATES**

115 Washington Avenue North  
 Minneapolis, MN 55401  
 Tel: 612/359-9144  
 Fax: 612/359-9625  
 Established 1998

Principals:  
 Thomas R. Oslund FASLA  
 Jay Coatta  
 Contacts:  
 Tadd Kreun ASLA  
 Joseph Favour ASLA

Firm Personnel by Discipline  
 Landscape Architects 5  
 Architects 1  
 Marketing/Business Development 1  
 Administrative 1  
 Total 1

Work %  
 Residential/decks/gardens 5  
 Site planning & dev. studies 30  
 Parks & open spaces 5  
 Urban design & streetscapes 5  
 Interior landscape/plantings 5  
 Recreation areas (golf, ski, etc.) 10  
 Master/comprehensive planning 40

Medtronic Master Plan and Site Development, Fridley, MN; Minnesota Orchestra Amphitheater, Brooklyn Park, MN; Andersen Corporation Master Plan, Bayport, MN; Marbella Golf and Country Club, Marbella, Spain, Trinity Towers, Seoul, Korea; Valparaiso University: Guild and Memorial Halls Renovation, Valparaiso, IN


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Web: www.parsons.com  
 Established 1946  
 Other Offices: In principal cities throughout the United States

Wm. Scott Midness ASLA  
 Joel L. McElhany ASLA  
 Frederick C. Dock PE, AICP  
 John H. Payton PE  
 David B. Warzala PE

Firm Personnel by Discipline  
 Landscape Architects 3  
 Planners 2  
 Traffic and Transportation Engineers 6  
 Civil Engineers 6  
 Environmental 1  
 Graphic Artists 1  
 Technical 3  
 Administrative 3  
 Total 25

Work %  
 Site planning & dev. studies 30  
 Environmental studies (EIS) 5  
 Parks & open spaces 30  
 Urban design & streetscapes 20  
 Master/comprehensive planning 15  
 Hennepin County Public Works Facility, Medina, MN; Mills District Streetscape, Minneapolis, MN; German Park, New Ulm, MN; Allina Health System Minneapolis Heart Institute Addition, Minneapolis, MN; Metro Machine and Engineering Corporation, Eden Prairie, MN; Corridor and Gateway Design Study, Lakeville, MN

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 E-mail: staff@rlk-mtka.com  
 Web: rlk-kuusisto.com  
 Established 1959

Other MN Offices: St. Paul, Hibbing, Duluth  
 John Dietrich ASLA  
 Brian Sullivan ASLA  
 Jesse Symynkywicz ASLA  
 Gary Brown PE  
 Steve Schwanke AICP

Continued on next column

Firm Personnel by Discipline  
 Landscape Architects 5  
 Other Professional 7  
 Planners 2  
 Engineers 37  
 Survey 14  
 Finance 4  
 Marketing 2  
 Technical 20  
 Administrative 12  
 Total 96

Work %  
 Site planning & development studies 25  
 Environmental studies (EIS) 5  
 Parks & open spaces 5  
 Urban design & streetscapes 10  
 Master/comprehensive planning 5  
 Multi-family housing/PUDS 10  
 Commercial/retail 40  
 Rochester Marketplace, Rochester, MN; Shakopee Valley Marketplace, Shakopee, MN; Veritas/Centre Pointe, Roseville, MN; Cedar Avenue/Airport Redevelopment, Richfield, MN; Gilbert Off-Road Vehicle (OVH) Plan, Gilbert, MN; Cochranes Marina Redevelopment, Greenwood, MN

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 Web: www.swbinc.com  
 Established 1979

William D. Sanders FASLA  
 Larry L. Wacker ASLA  
 John O. Bergly  
 David Wanberg AICP

Firm Personnel by Discipline  
 Landscape Architects 6  
 Planners 2  
 Administrative 1.5  
 Total 9.5

Work %  
 Residential/decks/gardens 5  
 Site planning & dev. studies 10  
 Environmental studies (EIS) 5  
 Parks & open spaces 25  
 Urban design & streetscapes 25  
 Recreation areas (golf, ski, etc.) 5  
 Master/comprehensive planning 10  
 Multi-family housing/PUDS 5  
 Cemetery planning 10

Lakes of the Isles Master Plan, Minneapolis, MN; University of Minnesota Gateway Plaza/Alumni Building, Minneapolis, MN; Birch Coulee Battlefield Historic Site, Morton, MN; Lincoln Park Improvement Framework, Duluth, MN; Ellis Avenue Redevelopment Project, Ashland, WI; Lake Calhoun Ponds/Wetland, Minneapolis, MN



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Established 1973

Jim G. Hagstrom ASLA

Firm Personnel by Discipline	
Landscape Architect	2
Technical	2
Field Staff	2
Administrative	1
Total	7

Work %	
Residential/decks/gardens	70
Site planning & development studies	10
Parks & open spaces	10
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	5
—	—
Science Museum of Minnesota, Kellogg Plaza, St. Paul, MN; Holmen Residence, Dellwood, MN; Brandt Residence, Stillwater, MN; YMCA Camp St. Croix, Hudson, WI; St. Jude Medical, St. Paul, MN; Roe Residence, Sunfish Lake, MN	

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Tel: 612/475-0010  
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Web: www.srfconsulting.com  
Established 1963

Robert Roscoe PE  
Peter Fausch PE  
Barry Warner FASLA, AICP

Firm Personnel by Discipline	
Landscape Architects	9
Planners	6
Environmental	6
Transportation	25
Traffic	12
Civil Engineering	55
Structural	12
Technical	25
Administrative	10
Total	160

Work %	
(Landscape Architecture/ Urban Group)	
Site planning & development studies	20
Environmental studies (EIS)	10
Parks & open spaces	20
Urban design & streetscapes	40
Master/comprehensive planning	10

Continued on next column

Near Northside Redevelopment Project, Minneapolis, MN; Avenue of the Arts, Minneapolis, MN; Harriet Island Regional Park, St. Paul, MN; Hennepin Parks Regional Trails, MN; Great Lakes Commercial Center, Minneapolis, MN; Sibley Avenue Streetscape, St. Paul, MN

### STEFAN ASSOCIATES

807 N. Fourth Street  
Stillwater, MN 55082  
Tel: 651/430-0056  
Fax: 651/439-1179  
E-mail: tastefan@aol.com  
Established 1989  
Other Office: Bozeman, MT

Amy Stefan ASLA  
Tim Stefan RA

Firm Personnel by Discipline	
Landscape Architects	1
Architects	1
Administrative	.5
Total	2.5

Work %	
Residential/decks/gardens	10
Parks & open spaces	10
Urban design & courtyards	10
Recreation areas (golf, ski, etc.)	20
Master planning	30
Multi-family housing/PUDS	20
—	—
Split Rock Lighthouse Site Improvements, Two Harbors, MN; Belwin Sports Center Masterplan, West Lakeland, MN; Achievement Plus Elementary School/YWCA, St. Paul, MN; Metro Transit Custom Shelters, Minneapolis, MN; JCC Camp Butwin Master Plan, Rosemount, MN; Arco-la Mills Retreat Center Master Plan, Marine on St. Croix, MN	

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Darrel H. Berkowitz PE  
Dean A. Johnson AIA  
Richard L. Gray ASLA  
Julie E. Farnham AICP  
David M. Mayer  
Westly J. Hendrickson AIA, AICP

Firm Personnel by Discipline	
Landscape Architects	2
Architects	6
Planners	3
Other Professional	95
Technical	59
Administrative	28
Total	193

Continued on next column

Work %	
Site planning & development studies	25
Parks & open spaces	25
Urban design & streetscapes	15
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	10
Athletic fields & tracks	20

Harriet Island Park Pedestrian Gateway Entrance, Saint Paul, MN; Isanti Soccer Complex, Isanti, MN; Jay Street and Martin Street Streetscape Development, Andover, MN; University of Saint Thomas Athletic Facility Study, Saint Paul, MN; West Saint Paul Bathhouse, Pool, and Site Development, West Saint Paul, MN; Watertous Company Building Expansion and Site Development, South Saint Paul, MN

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Other Offices: Buffalo and St. Cloud, MN

Tim Erkkila ASLA  
Greg Kopischke ASLA  
Ed Hasek ASLA  
Dan Sjorjal ASLA  
Paula Mestelle ASLA  
Cory Meyer RLA

Firm Personnel by Discipline	
Landscape Architects	8
Civil Engineers	9
Traffic Engineers	4
Surveyors	4
E.I.T.s	5
Environmental/Wildlife/ Wetlands/Forestry/G.I.S.	3
Technical	44
Administrative	10
Total	87

Work %	
Site planning & development studies	20
Environmental studies (EIS)	5
Parks & open spaces	10
Urban design & streetscapes	5
Master/comprehensive planning	5
Multi-family housing/PUDS	30
Public infrastructure, G.I.S., survey & traffic	25

Trillium Bay Residential Development, Minnetrista, MN; Legends of Stillwater Residential Development, Stillwater, MN; Woodbury Village Retail Development, Woodbury, MN; Earle Brown Heritage Center and Streetscape, Brooklyn Center, MN; Rice Lake Trail Master Plan and Implementation, Maple Grove, MN; Waite Park Comprehensive Plan, Waite Park, MN

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E-mail: awhidby@msn.com  
Established 1988

Alan Whidby ASLA

Firm Personnel by Discipline	
Landscape Architects	1
Administrative	.5
Total	1.5

Work %	
Residential/decks/gardens	50
Site planning & development studies	50

Meyers Residence, Clearwater, MN; Williams Residence, Minnetonka, MN; Mankato Seniors Residence, Mankato, MN; Boedecker Manufacturing, Chanhassen, MN; R & S Heating, Savage, MN

### YAGGY COLBY ASSOCIATES

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Rochester, MN 55904  
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Fax: 507/288-5058  
E-mail: rfiscus@yaggy.com  
Internet: www.yaggy.com  
Established 1970  
Other Offices: Mason City, IA

Ron Fiscus ASLA  
Don Borcharding PE, LS  
Chris Colby AIA, CID

Firm Personnel by Discipline	
Landscape Architects	6
Architectural	7
Economic Development	4
Engineering	20
Technical	35
Administrative	15
Total	87

Work %	
Site planning & development studies	25
Environmental studies (EIS)	10
Parks & open spaces	10
Urban design & streetscapes	30
Master/comprehensive planning	20
Multi-family housing/PUDS	5
—	—
Team Tires Plus Stores, CO, OK, MN, IA, WI, IL, KS, MO; Lock And Dam #6 Landscaping, Trempealeau, WI; Comprehensive Plan, Industrial Park, Red Wing, MN; Downtown Streetscapes, Lake City, MN; Site/Landscaping Improvements, Apache Mall, Rochester, MN; Chester Woods Regional Park, Olmsted County, MN	



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A177	3.50	Abbreviated Owner-Contractor Agreement for Furniture, Furnishings and Equipment (1990)
A191	5.00	Standard Form of Agreement Between Owner and Design/Builder (1996) with instruction sheet
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A312	3.50	Performance Bond and Payment Bond (12/84)
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A511/CMa	9.00	Guide for Supplementary Conditions-Construction Manager-Advisor Edition (1993)
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## Credits

### Jackson Meadow

Location: Marine on St. Croix, Minn.  
Client: Harold Teasdale, Robert Durfee  
Architect: Salmela Architect  
Principal-in-charge: David Salmela  
Master planning: Salmela Architect,  
Coen + Stumpf + Associates  
Landscape architect: Coen + Stumpf +  
Associates  
Civil engineer: RLK Engineering  
Mechanical engineer: North American  
Wetland Engineering  
Structural engineer: Carol & Franck  
Colorist/interior design: Carol Stumpf Design  
House contractors: Anderson Sorenson  
Homes Inc., Cates Construction  
Photographer: Peter Kerze

### General Mills Bassett Creek Building

Location: Golden Valley, Minn.  
Client: General Mills, Inc.  
Architect: Hammel, Green and  
Abrahamson, Inc.  
Principal-in-charge: Anita Barnett  
Design principal: Loren Ahles  
Project manager: Todd Messerli  
Project designer: E. Tim Carl  
Project architect: Linda Morrissey  
Project team: Mia Blanchett, Phillip Koski,  
Heather Sexton, Jian Lan, Dirk Peterson,  
Dennis Wallace  
Structural engineering: HGA  
Mechanical engineering: HGA  
Electrical engineering: HGA  
Civil engineering: HGA  
Lighting designer: HGA  
Interior design: HGA  
Landscape architect: Oslund and Associates, Inc.,  
HGA  
Contractor: McGough Construction  
Photographer: Timothy Hursley

### Dubuque Museum of Art

Location: Dubuque, Iowa  
Client: Dubuque Museum of Art  
Architect: Hammel, Green and  
Abrahamson, Inc.  
Principal-in-charge: Dan Avchen  
Project manager/project architect: John Cook  
Project lead designer: Joan Soranno  
Project team: Nancy Blankford, Rebekah Ebeling,  
Dan Groethe, Bob Feyereisen,  
Nina Broadhurst, Mike Shultz, Stephen James  
Structural engineering: HGA  
Mechanical engineering: HGA  
Electrical engineer: HGA  
Civil engineering: HGA  
Landscape architect: HGA  
Specifications: HGA  
Cost estimating: HGA  
General contractor: Conlon Construction Co.  
Photographer: Don Wong

### John Frank's Sauna

Location: Eveleth, Minn.  
Client: Peter Kerze  
Architect: Salmela Architect  
Project designers: David Salmela, Peter Kerze  
Colorist: Peter Kerze  
Carpenter: Peter Kerze  
Photographer: Peter Kerze

### Wendy & Malcolm McLean Environmental Living and Learning Center

Location: Northland College, Ashland, Wisc.  
Client: Northland College  
Architect: Hammel, Green and Abrahamson, Inc.  
Architect of record: LHB Engineers and Architects  
Principal-in-charge: David Bercher, HGA  
Principal: James Brew, LHB  
Project manager: James Brew, LHB  
Project architect: Craig Schneuer, LHB  
Project lead designer: David Bercher, HGA  
Design team: Tammy Angaran, HGA,  
Steve Herr, HGA, Nina Broadhurst, HGA,  
Todd Koneczny, LHB  
Structural-engineering team: HGA  
Mechanical-engineering team: HGA  
Electrical-engineering team: HGA  
Civil-engineering team: Lakewind Engineering  
Lighting designer: HGA  
Interior design: HGA  
Energy consultant: The Weidt Group  
Contractor: Frank Tomlinson and Sons  
Landscape architect: HGA  
Landscape project team: Gary Fishbeck,  
Mathew Jones  
Face brick: Brock White Co.  
Stone: Brock White Co.  
Flooring systems/materials: Forbo Marmoleum  
Window systems: Andersen Windows  
Concrete/stone work: Frank Tomlinson and Sons  
Millwork/casework: Lakewood Kitchens  
Photographer: Peter Kerze

### Peeper Meadow

Location: Chanhassen, Minn.  
Client/Owner: University of Minnesota  
Landscape Arboretum  
Architect: Stephen Weeks  
Structural engineer: Archistructures  
Landscape architect: Fred Rozumalski  
Landscape ecologist: Susan Galatowitsch  
Site manager: Julia Bohnen  
Photographers: Chris Faust, Fred Rozumalski

## Contributors

**Bill Beyer** is a principal with Stageberg Beyer Sachs, Inc., in Minneapolis.

**Jack El-Hai** is a Minneapolis writer whose books include *Minnesota Collects* and *The Insider's Guide to the Twin Cities*. He is working on a book based on his Lost Minnesota column, to be published in autumn 2000.

**Constance Gray** is a freelance journalist in Long Lake, Minnesota.

**Joel Hoekstra** is a Minneapolis-based writer and the editor of *LiveMusic*.

**Frank Jossi** is a St. Paul-based writer specializing in business, law and the arts.

**Frank Edgerton Martin** is campus planning coordinator at Hammel, Green and Abrahamson, Inc., Minneapolis. He is a regular contributor to *Landscape Architecture* magazine where a longer version of his article first appeared.

**Robert Roscoe** is head of his own firm, Design for Preservation, a commissioner on the Minneapolis Heritage Preservation Commission, and editor of *Preservation Matters* published by the Preservation Alliance of Minnesota.

**Todd Willmert** is an architect with Meyer, Scherer & Rockcastle, Ltd., in Minneapolis.

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**Correction to the Jan/Feb 2000,  
page 58 Directory of Consulting  
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Sebesta Blomberg &  
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In 1938, members of the Civilian Conservation Corps, a federal program organized to put people to work during the Great Depression, set up camp in Sibley State Park to raise an unusual structure. Working at the summit of Mount Tom, the highest point for 50 miles around, the CCCers—mostly veterans of World War I—laid a 525-square-foot pavement of granite slabs from which rose a huge stone pylon that had four arms projecting in a cruciform configuration. The arms reached up more than seven feet to support a hip roof. According to the original construction drawings, the pylon was to be assembled from “granite boulders native to Mount Tom set deep and at random.”

When completed, this structure served admirably as a nonintrusive shelter unique in Minnesota for its rustic-style construction and sensitivity to its environment. For more than a half-century, the Mount Tom Lookout Shelter gave park visitors a grand vista of the surrounding woods. Its designer was Edward W. Barber, who worked for the Minnesota Central Design Office of the National Park Service. Barber liked this shelter so much that he retained a drawing of it in his personal collection.

First set aside as a game reserve in 1917, Sibley State Park in Kandiyohi County fell under State control in 1935. The view from Mount Tom in 1938 was spectacular. But as the years passed, the growth of trees obscured the view while the grounds around the shelter eroded.



Mount Tom Lookout Shelter, Sibley State Park (1938-1992), before (above left) and after (above).

In the early 1990s, the Minnesota Department of Natural Resources began investigating what to do about the situation atop Mount Tom. The DNR proposed altering the shelter by elevating the roof and adding a second story with a deck and 24-riser staircase. In addition, the DNR wanted to change the contour of the stone base and re-landscape the grounds.

The State Historic Preservation Office vehemently protested the DNR's plan, which it called incompatible with the aesthetic, design and purpose of the original shelter. “Proposed alterations are UNACCEPTABLE and essentially destroy the historic resource,” wrote one SHPO official. “I would rather suggest a new observation shelter elsewhere on the site!”

Despite these protests, the DNR went ahead with its changes. Once an unobtrusive and enclosed shelter, the Mount Tom Lookout Shelter grew into a vertical shaft that conveyed feelings of exposure and openness as it improved the view of the surrounding land. The alterations were completed in 1992. Despite the assertion of the DNR's then-commissioner Rod Sando that “the historic nature of the structure was carefully considered during the renovation, and the project actually enhanced the existing structure,” SHPO had the shelter removed from the National Register of Historic Places.

**Jack El-Hai**





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